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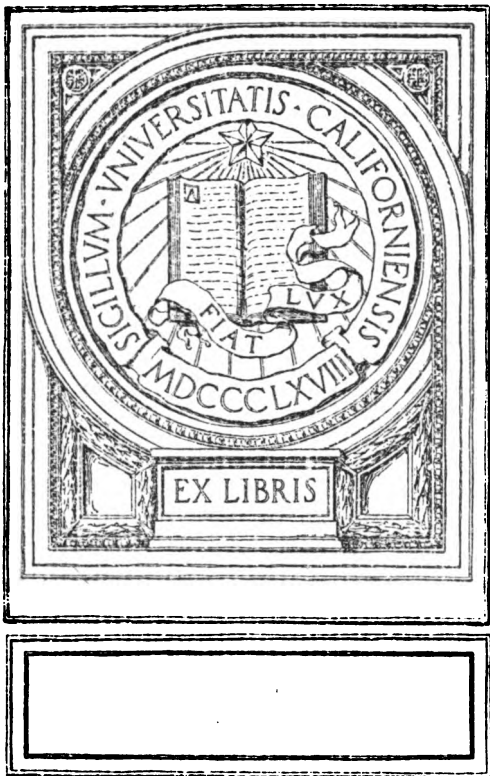


THE ORNAMENTS OF THE MINISTERS

PERCY DEARMER, D.D.

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**THE ORNAMENTS OF THE
MINISTERS**

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TO THE ABBOT

Plate 1.



OLD WESTMINSTER COPE.
Purple and Silver, 17th century.
(See page 74.)

Frontispiece

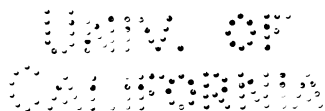
THE ORNAMENTS OF THE MINISTERS

BY

THE REV. PERCY DEARMER, D.D.

Professor of Ecclesiastical Art, King's College, London

*WITH FORTY-SIX PLATES AND THIRTY-FIVE
FIGURES IN THE TEXT*



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TO THE
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PREFACE

THE subject of ecclesiastical costume, about which so many misconceptions used to prevail, has been made enormously simpler and more secure by the researches of many English scholars, the results of whose work continue to appear in various monographs and transactions, and especially in the publications of the Alcuin Club; and by two Continental writers,—Joseph Wilpert, whose great discoveries in Early Christian art have been enshrined since 1903 in the two priceless volumes of his *Roma Sotterranea*, and who in 1898 published a special book on Early Christian dress, *Die Gewandung der Christen in den ersten Jahrhunderten*; and Francis Xavier Braun, who, in 1897–8, published two small books on Christian vestments, in 1907 followed these up with his greater work, *Die liturgische Gewandung*, and in 1912 with his *Handbuch der Paramentik*. Erudition and judgement, such as have now at last been brought to this subject, could not fail to settle many ancient controversies; the more so for us, since in 1908 the Sub-Committee of the Upper House of the Convocation of Canterbury presented its *Report on the Ornaments Rubric*, drawn up by five of our most learned bishops, in which the new knowledge was ably summarized. After

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their work, we may reasonably hope that the foolish vestiarian warfare of three centuries and a half has been laid at rest.

I have tried to arrange this book so that it may be of use to the student as well as to the general reader. For this reason foot-notes are given to the newer or more crucial points, so that it will be possible to follow these up in the authorities. For the rest, and where it is not otherwise stated, the facts concerning the more ancient ornaments will be easily found in Wilpert or Braun. It would have been difficult to condense the material into a little book without this general reference, and still more without the illustrations, which enable me to spare the reader many pages of description.

For the New Edition in 1920, a new chapter (IV) with much other fresh matter and many new illustrations have been added. The book has also been revised throughout, with the very kind assistance of Dr. Brightman.

As many people have for years past written to me for practical information about such matters as are dealt with in this book, I would take this opportunity of saying that I am glad to send the addresses of suitable artists or craftsmen to any who care to enclose a post-card when they write.

PERCY DEARMER.

OAKRIDGE LYNCH,
STROUD.

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By CLEMENT O. SKILBECK, F.S.A.

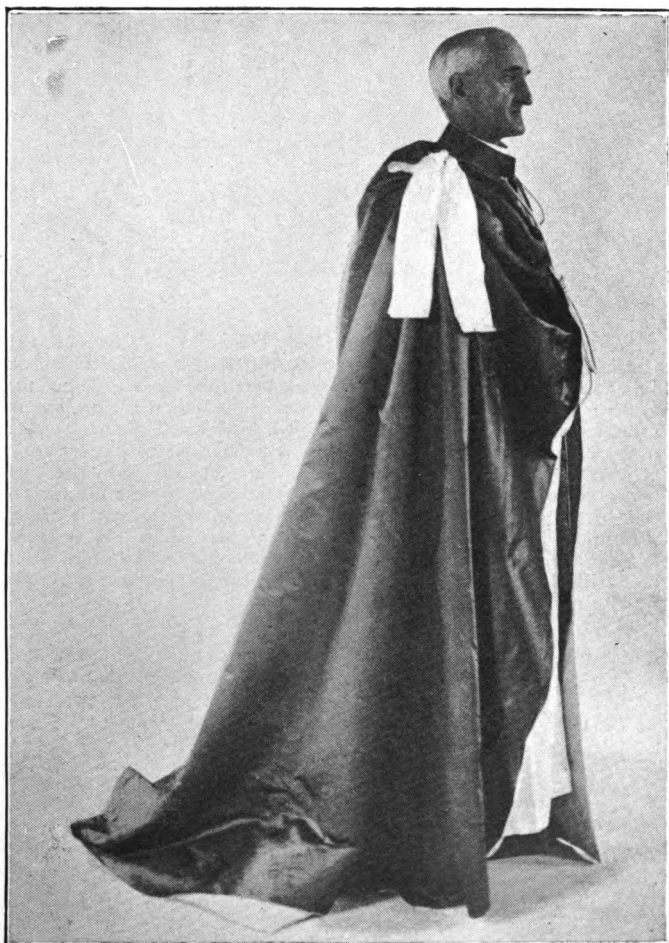
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THE ORNAMENTS OF THE MINISTERS

PART I INTRODUCTORY

B



ROBE OF THE DEAN OF THE MOST HONOURABLE ORDER OF THE BATH.
The most recent ornament worn over a mediaeval ornament, the surplice.

(See page 79.)

[P.T.O.]

At the Re-inauguration of King Henry the Seventh's Chapel as the Chapel of the Order of the Bath and the Installation of the Knights on July 22nd, 1913, the Dean and Canons were robed in mantles of the Order; and thus another ornament was added to the long list of Ornaments of the Ministers in the English Church. The Canons wore over their surplices mantles of white silk, and the Dean wore a mantle of cerise silk lined with white, which is here reproduced by the kind permission of the Dean of Westminster. This mantle has a representation of the star of the Order on the left breast, but the star is barely seen in the photograph: the ribbons and cords are white. Round caps (similar to those worn with the robes of secular doctors at Oxford) were used with the mantles. The Dean's mantle here represented was made by Messrs. Adeney & Son.

CHAPTER I

Ornaments

THE ORNAMENTS OF THE MINISTERS. This may seem at first a roundabout way of describing what some people know as *Robes* and others as *Vestments*; but it is really the only title that is quite accurate, and the only one that exactly covers the contents of this book. For the word 'robe' is too general and is used of mayors as well as ministers; while the word 'vestment,' on the other hand, is too restricted, being indeed sometimes a synonym for the garments specially associated with the Holy Communion—and at the most meaning only a garment which is worn in the services of the Church, and not at other times. Besides, some things are not worn at all, but are carried as symbols of office; thus a bishop's Crozier, which is clearly not a vestment or a robe, is yet an Ornament of the Minister.

Furthermore this phrase, "the Ornaments of the Ministers," is the right one to use, because it is the phrase we find in the Prayer Book, and is there used in the proper sense of ecclesiastical law,—an *Ornament* meaning any-

thing that is used for a special purpose, a utensil or equipment, whether 'ornamental' or not, while a *Minister* means any servant of the Church, and may include the oldest bishop or the youngest choir-boy.

THE ORNAMENTS RUBRIC. All the things employed in the service of the Church are therefore either Ornaments of the Ministers (such as vestments), or else Ornaments of the Church itself (such as the altar, the church-plate, or the pulpit). Thus two kinds of Ornaments are mentioned together in the Ornaments Rubric, which gives us the law of the Church in England. This important rubric stands in the forefront of the Prayer Book, being printed immediately before the first service, that of Morning Prayer. It runs as follows:—

“And here is to be noted, That such Ornaments of the Church, and of the Ministers thereof at all times of their Ministration, shall be retained, and be in use, as were in this Church of England by the authority of Parliament, in the second year of the reign of King Edw. VI.”

Those garments, therefore, and other symbols of office, which were legally used in 1548–9, are ordered to be in use to-day. What these mainly were we learn from the first English reformed Prayer Book, which is known as the *First Prayer Book of Edward VI.* (1549); and thus it is made quite clear that the Ornaments

there mentioned ought to be used now.¹ They are :—

The Albe : the Vestment : the Cope :

The Tunicle : the Surplice : the Hood :

The Bishop's Rochet, and Pastoral Staff.

This list, short as it is, includes most of the garments which we see in church. But it is clearly not meant to be exhaustive ; and there are a few things not mentioned in the First Prayer Book, which none the less were legally used in 1548–9 : such are the Tippet or Black Scarf, and the ornamented Wands used by vergers and churchwardens. Even the familiar Stole is not mentioned ; though it is almost undoubtedly included, with the maniple, apparels, and girdle, under the term 'Vestment,' (which was indeed generally used, not for the chasuble alone, but for the complete Eucharistic vestments), and we may be sure it was worn at Holy Baptism with the surplice in 1548–9. The Almuce also is not alluded to in the First Prayer Book, but we know it was not finally given up till 1571.

Neither is outdoor costume referred to in the First Prayer Book ; and therefore the familiar Bishop's Chimere is omitted, as well as the black Gown. None the less these have been largely used for preaching, and indeed some bishops do even administer the Sacraments in the chimere.

¹ For a very clear statement of the history and meaning of the Ornaments Rubric the reader can easily obtain Mr. F. C. Eeles' *The Ornaments Rubric*, in the Churchman's Penny Library (Mowbrays).

These, then, are the Ornaments described in the following pages,—the eight mentioned in the First Prayer Book, together with certain others which were lawfully used in carrying out the services of that book.

For convenience's sake we will include also in our description the out-door costume of the Ministers. But it must be remembered that what people call 'clerical dress,' or 'a clergyman's collar,' is outside our province altogether. Such things are a mere invention of nineteenth century tailors, and are without any authority whatever. They are of interest only as representing the Victorian tailor's idea of a man of God. All we can say in this book about that is that the clerical figure thus created—black, ungainly, and sleek—is as remote from all Christian tradition as anything well can be. The Out-Door Costume which we shall consider in Part IV, will be the canonical habit, which is still worn on certain official occasions, and should be worn on all such occasions, and when the parson goes to church. It ought properly to be worn at least on all occasions of parochial activity. When it is not worn, there is no reason, within our province, why the clergy should dress differently from other people.

Day of California

Plate 3.



A Lictor
in Lacerna.

A General
in Chlamys.

Trajan

Two Soldiers
in Tunic and Paenula.

THE EMPEROR TRAJAN AND HIS OFFICERS, C. 100 A.D.

From the Arch of Trajan in Benevento.

(See Chapters III, IV, V, VI, XII.)

CHAPTER II

The Origin of Vestments

NO one needs telling that these ecclesiastical Ornaments are of considerable antiquity : we are all familiar with them in old pictures ; and even if we were not, we should guess at once when we see a man wearing a long white garment with a coloured hood on his shoulders that his costume belongs to some long past time before trousers and top hats were invented.

It will therefore be more interesting as well as more instructive if, in describing the Ornaments of the Ministers, we take them historically, beginning with the most ancient, and giving the place of honour to those that are mentioned in the New Testament.

But before we go any farther we must clearly understand that these garments were not originally church vestments at all. They were once articles of ordinary dress. Then they were gradually retained for Church purposes.

You might perhaps have expected that the authorities of the Church would have invented new garments and appointed them for use in different services. But this is not what happened. I expect that in ancient times the people

would have thought their parson looked odd if he had suddenly appeared in some new costume that had never been seen before. They certainly would now, and human nature has not changed.

So you must not think when for instance you see a hood upon the parson's shoulders that once upon a time the Archbishop of Canterbury invented it, and cut out a pattern in brown paper and said that every priest was to wear it. When we come to think about it, we can see that this sort of thing never could have happened. What really did happen was that once upon a time every shepherd on the hills and every ploughman in the valleys wore a hood upon his head for the simple object of keeping it warm ; and when he came indoors he threw it back over his shoulders. And the clergy wore them also—both out of doors and in church ; and after a time they were worn in different colours by learned people, the colours representing the degrees they had taken at the Universities. Thus the hood has become after some vicissitudes an Ornament of the Minister.

So the garments we see in church are really much more interesting than if they were fancy costumes specially invented for the occasion. They take us back to ages long past when these things were articles of every-day attire. And this has also happened outside the church. Our English Judges and barristers wear wigs because in the eighteenth century everybody wore a wig : when other people gave them up, the men of

law retained them, and very dignified do they look in them. They have also retained gowns like the clergy ; and the Judges wear hoods as well as bright coloured cassocks, so that if it were not for their wigs they would look very like ecclesiastics,—as indeed they did, in the days when they wore coifs and not wigs upon their heads.

At the present time it is man's fancy to dress hideously : he encases himself in five tubes, two for the arms, two for the legs, and one for the trunk (with a smaller connecting tube round the neck) ; and when he goes out, he puts on the top of his head a sixth tube which is so useless that it has to be protected by an umbrella. If we were not so accustomed to this absurd fashion of the past hundred years, we should see how ridiculous and undignified it is. We have only to imagine one of the Apostles thus bedizened in a frock-coat and a top hat, to see that in our hearts we do know that men look absurd when encased in dingy cylinders. It is clearly wrong for men to look like this, because they become ugly blots on the world which God makes with such infinite loveliness ; so that earth and sky, trees and flowers, beasts, birds and insects are of ever varying beauty, and only man looks vile—man who should be the crown and glory of that visible loveliness which God provides with such care for the comfort, refreshment, and inspiration of our hearts.



It is then a good thing nowadays that the Church bears witness against our vulgarity, and provides for her ministers garments of dignity and grace. For if she did not, she would not be true to the Spirit of the God whom we worship, who paints the wayside flower and lights the evening star, who is indeed the Maker of heaven and earth, and the Author of all beauty.

THE FIRST TRACES. In the early days of Christian history, when all dress was comely (and indeed very like what we see in a well-ordered church to-day), the clergy wore the same dress as other people. It may be that in the 2nd century they wore the tunic in the long form that we call the *Albe*,¹ and we know that even before the 1st century this long tunic was used among the Romans by poets and seers.² The celebrant in the earliest picture we have of the Eucharist (the *Fractio Panis* in the Catacomb of St. Priscilla³), which is between the years 100 and 150 A.D., has such a long tunic under his Pallium, and the famous statue of St. Hippolytus (c. 210) is similarly clad, with the addition of an Over-tunic. These instances are significant for the reason that the long tunic had not yet come into common

¹ Wilpert, *Gewandung*, p. 34.

² Marquardt, *Privatleben der Römer*, II, p. 563.

³ Wilpert, *Roma Sotterranea*. Wilpert discovered this intensely interesting fresco some years ago by laboriously removing the stalactites which had concealed it. It is reproduced also in Walter Lowrie's *Christian Art and Archaeology*, and in the present writer's *Everyman's History of the Prayer Book*.

use ; but they are only two, and for this early date we have little other material to go upon. We must not therefore press them as if they proved any definite rule ; and we must remember too that the early Christian Churches were often poor and often persecuted. It is probable also that the wearing of shoes instead of sandals was a distinction that went back to very early times.¹ Beyond this, although so many of the garments now used by us in church were commonly worn in the 1st, 2nd and 3rd centuries, we have no reason to suppose that there was any ecclesiastical distinction then about them, except that the Pallium was often worn by the clergy because it was the distinctive dress of philosophers and teachers.²

WHITE GARMENTS. Although we do not meet with any certain evidence of the use of white—that is of freshly washed linen tunics—in Christian worship till the 4th century, it is very likely that this custom reaches much farther back ; for not only is white the symbol of purity and heavenly brightness, but it is so used in the New Testament writings. Thus we read in St. Mark's account of the Transfiguration :—

“And his garments became glistening, exceeding white ; so as no fuller on earth can whiten them.”³

And St. John speaks in the Apocalypse of “white garments” being given to him that over-

¹ See p. 59. ² See pp. 22, 52. ³ Mk. 9. 3 R.V. : cf. Mt. 17. 2.

cometh¹; and he describes the seven angels as "arrayed with linen, pure and bright, and girt about their breasts with golden girdles"²; while the redeemed who stand before the throne in the worship of heaven are "arrayed in white robes, and palms in their hands,"³ because they had washed them and "made them white in the blood of the Lamb."⁴

This symbolism could not but have had its effect in a Church that revered the Scriptures,—the more so because both Jewish and pagan converts had been used to associate white with public worship in their own old religions. And indeed we find in the catacombs of Rome, that our Lord and his Apostles are almost always represented in white tunic and pallium. But unfortunately we lack definite evidence as to liturgical use till the 4th or 5th century: for the Canons of Hippolytus in the Arabic version—the only version we possess—contain interpolations; and the following passage from them, which mentions the white garments of the assistants (not of the celebrant), may be one or two centuries later than Constantine:—

"When the bishop takes part in the Mysteries, the deacons and priests should gather to him dressed in white garments, which are more beautiful than those of all the people, and more

¹ Rev. 3. 5. R.V.

² Ibid. 15. 6. Some texts have "arrayed with precious stones," and the R.V. puts "linen" in the margin.

³ Rev. 7. 9. R.V. (as always).

⁴ Ibid. 7. 14.

brilliant. But good works are better than all garments. Even the readers are to have festal garments.”¹

We must not however suppose because of this that even in the 4th century dress in church was exclusively white. White, in ancient writings, generally means simply that the linen and bleached wool, commonly used in classical times, were clean and free from stain. Thus white always had the high significance of joy and purity, and white robes are still the essential clothing of the ministers in Christian worship; but other colours have always been worn over it,—just as the angels in the Apocalypse are described as having golden girdles over their white albes, just as the white-robed priest of the present day may wear a scarlet hood over his white surplice, or a coloured chasuble over his white albe.

Passages from St. Clement, St. Jerome, and others, are sometimes quoted as if they proved that white was the exclusive colour of primitive vestments; but Braun² after an exhaustive examination has shown that these instances establish nothing more than that the tunic or albe was white (as it is still), that the dalmatic was always white (with purple stripes) as late as the 9th century,³ and that white was in comparatively

¹ Canons of Hippolytus, § 201.

² *Gewandung*, pp. 754–60.

³ In most places this custom continued for a considerable time, and coloured dalmatics did not become universal till the 12th century.

early times specially associated with the Easter Festival. As he points out, the Paenula or chasuble was always of another colour, and is almost invariably so represented in the earliest frescoes and mosaics, where its colours are—chestnut-brown, purple-violet, green, yellow, red, and blue (an extensive palette). There is one white paenula among the mosaics, but this is precisely on a figure that is modern. Indeed the paenula was essentially a coloured garment also in its earliest and secular use, when it was generally of a red or yellowish brown colour,¹ often of unbleached wool; for example in the 3rd century fresco of the Dedication of a Virgin, in the Catacomb of St. Priscilla, the bishop wears a yellowish brown paenula over a white tunic with dark stripes, and the deacon a green tunic.

We should naturally expect that in the 4th century, when Christianity emerged from persecution and began to be a universal religion, there would be a great increase of splendour, and we know from contemporary records that this was so.² Among other rich gifts which the Emperor Constantine gave to various churches we read of a cloth of gold garment which he sent to Macarius, Bishop of Jerusalem, for use at Baptisms. This however may have been merely a royal fancy, and was probably quite exceptional.

¹ Wilpert, *Gewandung*, p. 34.

² See p. 33.

THE OF COLUMBIA

Plate 4.



SEPULCHRAL STELE OF THE SAILOR BLUSSUS, IN TUNIC
(ALBE), NECK-CLOTH (AMICE), AND PAENULA (CHASUBLE).

From the Museum at Mainz, c. second century.

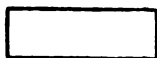
(See pages 44, 80.)

CHAPTER III

Classical Costume

WE have already alluded to the garments of classical antiquity which ordinary citizens of the Empire wore in the age of the Apostles. It is time now that we should see what they were.

Classical garments were originally made from the stuff in its natural form as it came from the loom, that is to say, they consisted of an oblong strip cut from the piece.



I. UNDER-GARMENTS. 1. *The Tunica.* The simplest of these was the Tunic, which was merely this strip folded in two, and fastened across the body. As time went on, sleeves were often added to it. Then it came to be lengthened to the feet for persons of distinction. It was the minimum indoor dress of the Romans.



This is our *Albe*.

2 and 3. *Tunica and Dalmatica.* Over this was



often worn another tunic for the sake of warmth and protection, either indoors or out. This *Over-tunic* was used in the 1st century A.D.; and in the 2nd century another form of it came into use called the *Dalmatica* (Plate 13).

These are our *Tunicle* and *Dalmatic*.

II. OVER-GARMENTS. Out of doors some kind of what we should now call an overcoat would be needed.

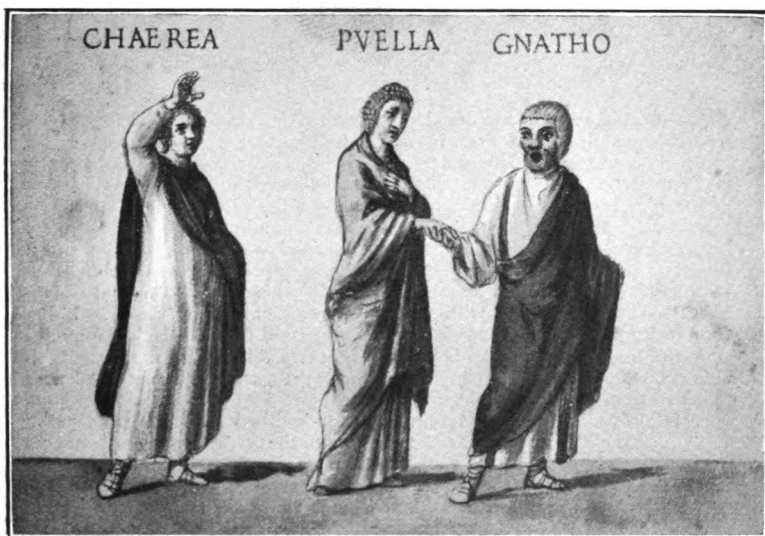
4. The *Toga* was the most famous of these. It was a long strip of cloth folded round the body in a peculiar manner; but in spite of its beautiful dignity, it was already in the 1st century being gradually replaced by simpler garments because it was difficult to adjust and to wear.

5. The *Chlamys* was a mantle formed of a strip doubled and fastened by a brooch on the right shoulder, as in Plate 3. It thus left the right arm free for fighting, and was a martial garment, just as the cumbrous toga was a stately robe for senators and such like folk.

Neither toga nor chlamys has come down to us. The military chlamys clearly could not be a Church garment. The toga was senatorial; and adorned with broad purple borders, the *toga praetexta*, was the dress of the pagan priesthood. Both can be seen in any sculpture gallery.

6. The *Pallium* was originally a Greek garment, and may be roughly described as a simplification of the toga, like which it was made of a long strip of cloth.





DOMESTIC CHASUBLES, c. 3RD CENTURY.

Among its classical treasures the Vatican is proud especially of its Virgil and its Terence—the latter adorned with a convincing frontispiece portrait of the poet, and a number of admirable illustrations, some in colour and some in pen and ink, of his plays. It is numbered 3868, and contains six complete comedies. Each one of these is prefaced by an illustration in the form of a classic ædícula, or Temple-façade, fitted with shelves, on which are displayed the masks worn by the various characters, male and female, all in colour. In the costumes represented in the main pictures the slaves are shown in greyish white tunics with a scarf over the shoulder. The other male characters wear similar tunics for the most part with over-garments of various colours, yellow, red, or blue. The women wear green and red, and blue tunics with overmantles or *palla* of purple, blue, or golden yellow. The names of the characters are inscribed in pre-Constantinian characters. There can be little doubt that this, the most beautiful of several related but varying MSS. of Terence at Paris, Milan, and Oxford, is the earliest surviving copy of some long-vanished original, perhaps even of the second century A.D. There can be no question that this precious Vatican copy, which is attributed to c. A.D. 340, has suffered not a little from exposure during the last two centuries and more. For Pietro Santi Bartoli, an accurate and fine artist, in the employ of Cardinal Camillo Massimo, was sent to the Vatican by his master to copy it, c. 1660 to

(See pages 16, 17.)

[P.T.O.]

THE VATICAN LIBRARY

1670, and his copy in wonderful preservation, in Mr. St. Clair Baddeley's possession, at Painswick, has been lent by him to the Vatican Library for comparison and exhibition, and it was then seen to have been so carefully made that the librarian sought and obtained leave to photograph every one of the pictures, so as to trace certain lost details. In addition, it may be mentioned that this volume or codex contains a number of other, and equally beautiful, copies of classical and sacred pictures also made by Bartoli; and it is bound in exquisite brown-garnet leather, stamped in gold on both sides with the Arms of Cardinal Massimo, quartering those of Colonna and Giustiniani. Within, it is lined with some of the cardinal's crimson silk. It has been in England since 1762, when it was purchased from the majordomo, or steward, of the Marchese Massimo. It was exhibited at the last Exhibition, in the Castle of S. Angelo. Among the garments represented with the characters are the following:

(Male) *Tunica virilis* with loin-girdle, and without it.

Stola or woman's *tunica* reaching to the ankles; in some instances having two long stripes descending from the shoulders to the hem or border.

Palla, used as a mantle, or modern shawl, by the women.

Toga.

(Male) *Lacerna*, or outer cloak, fastened at shoulder, and hooded.

(Male) *Paenula*, with, and without, hood, coming down to the knees; a sleeveless cloak, not fastened with a brooch at shoulder, but with a hole for the head, after the manner of the Spanish-American poncho. *Traso* in "Eunuchus" wears a violet, or mauve, *paenula*.

The slaves usually hold or wear, an orange scarf.

The average height of the figures is $3\frac{1}{4}$ inches. There are three examples of the *paenula* in the Vatican Terence, and in the Santi Bartoli copy from which the above example has been photographed, with Mr. St. Clair Baddeley's kind permission and assistance; it is worn by Chaerea in *Eunuchus*, by Traso in *Eunuchus* (Act 4, sc. VII), and by Dorio in *Phormio* (Act 3, sc. 2). Chaerea, in the picture here reproduced, wears a *paenula* of dark red colour over a pale pink *tunica talaris*. Gnatho wears a *pallium* over a *tunica talaris* which is adorned with *clavi*.

We need hardly point out the value of these unique examples of the chasuble (the *paenula* as it was then called) in its early domestic use.

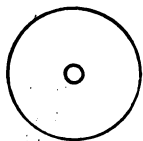
Philosophers wanted something dignified like the toga, but less difficult to arrange. So they flung the strip in the simplest way over the left shoulder. Thus the pallium had much the same meaning as the academic gown has to-day, giving dignity even to learned and untidy persons. Because it was the lecturer's garment, early Christian teachers wore it, and it has always been the conventional dress of Scriptural figures in sacred art.



The *Pallium* has come down to us much changed, as the mark of an Archbishop.



7. The *Paenula* was a warm and convenient over-garment made more or less¹ in the form of a circle with a hole in the middle for the head.



This is our *Chasuble*.

8. The *Lacerna* or *Byrrus* was like a paenula cut in half; so that, being open in front, it could be more readily slipped on and off.²



This is probably our *Cope*.

¹ See p. 43, note 1.

² When St. Cyprian was martyred (A.D. 258), he first took off his "lacerna byrrus" and prayed; then he took off his dalmatic, and stood in his tunic to receive the death-blow. He did not wear these as liturgical vestments, but as his ordinary clothes.

III. NAPKINS. Since there were no pockets in Classical garments, napkins or handkerchiefs had to be carried, and thus became articles of dress.

9. The *Orarium* was a large napkin, generally thrown over the left shoulder.

This is our *Stole*.

10. The *Mappula* was a smaller napkin, too short to be borne on the shoulder, and thus naturally carried in the hand or on the left arm, just as we see waiters doing at the present day.

This is our *Maniple*.

Thus we have still in church to-day most of the garments that were worn in the time of the Apostles. It will be noticed that these are not the vestments used at the plain choir-services of Mattins and Evensong, but those which belong to more solemn occasions, and are especially distinctive of the ancient services given us by our Lord himself—the Eucharist and Baptism. At the Eucharist the priest wears the long white *Tunica*, with the *Orarium* and *Mappula*, and over all the *Paenula*; the deacon substitutes for the latter his *Dalmatica*; the sub-deacon wears the *Over-tunic* over the *Tunica* and *Mappula*. For the administration of Baptism the *Orarium* is the distinctive vestment; and for any solemn occasion the *Lacerna* is worn.¹

But the fixing of these different garments for the use of particular ministers in the services of the Church was naturally a gradual process—so gradual indeed that even to-day the chasuble,

¹ See Chapter XXVI.

though it is the distinctive dress of the celebrating priest, is still worn on the Continent by deacons and subdeacons for nearly a quarter of the year.¹

It came about in this way. As time went on, fashions changed and the ancient classical garments gradually disappeared from ordinary use ; but officials of the State retained them for a time as marks of distinction,² and the officials of the Church never parted with them at all, but retain them still—all except the toga, the symbol of pagan domination,³ and the chlamys, the sign of war. Thus it was that the long Tunic or albe continued as the foundation of church dress, and the venerable Pallium is, in the pictures of the 6th century, naturally enough, the special mark of a bishop.

Regulations naturally, like Creeds, grow up gradually, as circumstances require them. Often this was due to inferior persons using the Orna-

¹ See pp. 46-7.

² An early and very interesting instance of this appears in a law of A.D. 382, by which senators on entering Rome or Constantinople were ordered to put aside the martial chlamys, and to wear in the city an under-tunic (*colobus*) and paenula ; at a meeting of the Senate they were to appear in the toga. Their officers were to wear an under-tunic (*vestis interior*) but with a girdle, over this a paenula, and over this (doubtless like a scarf) a pallium of two colours so that they might be recognized and respected when on duty ; and their slaves were to appear in the byrrus, if permitted, or the cloak called a cuculla. (C. T., xiv. 10, 1.)

³ See Tertullian, *De Pallio*.

ments of their superiors. Thus in the East, about the year 400, the Council of Laodicaea forbade subdeacons and readers to wear the Stole—a restriction which still exists to-day. But the stole is not mentioned in Rome till the 9th century.¹ Such regulations were by no means at first the same in every place; for instance, about the year 500 the deacons at Arles in France were allowed to wear the dalmatic, but this privilege had already been long enjoyed by the deacons in Rome.² We read of their using the dalmatic as early as c. 350, and customs are naturally older than the first casual mention of them; indeed Braun considers that this use of the dalmatic may date from the 3rd century.

¹ See pp. 32, 63.

² See pp. 28, 30.

THE OF

Plate 6.



ORANS, OR PRAYING FIGURE, IN LONG TUNIC AND PAENULA.
Catacomb of SS. Pietro and Marcellino, Rome. Beginning of fourth
century. (See page 44.)

CHAPTER IV

The Development of Ecclesiastical Costume

LEST we should be led by the search for early instances to imagine that "vestments" were established much earlier than they really were, and thus should fall into a false view of their history, it will be worth while to have before us a few of the main facts in chronological order.

FIRST CENTURY

The Long Tunic (now the albe) is in use as an under-garment (p. 40), and is worn by pagan poets and seers in Rome (p. 10), and also is attributed to sacred persons in the Apocalypse (pp. 12 and 40). The Over-tunic (now called the tunicle) is worn for warmth, sometimes more than one is worn (pp. 40, 55). The Pallium is also worn (p. 22).

The Paenula (now the chasuble) is in common use as an overcoat (p. 43).

None of these is in any sense ecclesiastical or specially Christian; but the long tunic, *tunica talaris* seems to have been a garment of dignity under the Empire, and was still so in the 4th

century.¹ Its use in the Apocalypse, as the dress of Christ and of the Angels, is thus appropriate.

SECOND CENTURY

The form of long tunic, called the Dalmatic, which was at first worn by humble persons, is now a fashionable dress (p. 55). At first it was only worn in the morning, and it was noted as an eccentricity of Heliogabalus that he appeared publicly *dalmaticatus* after the afternoon meal (*coena*).

The president or bishop in the *Fractio Panis* fresco wears a Pallium over his tunic (p. 10). He does not wear it as celebrant, but the artist probably does mean to distinguish him by the pallium as a teacher, somewhat as in modern times this might be done by the celebrant being represented in a university gown.

The Pallium is common in the Catacombs from the 2nd to the 4th century, and does represent official dignity in the Church, never being ascribed to ordinary laymen.² Exalted as it was c. 200 by Tertullian, it however ceased by the 4th century to be a real garment, either pagan or Christian, becoming a mere badge of certain high officers, both sacred and secular (p. 53). Thus there is a gap, so far as we know, in the develop-

¹ In the Arch of Constantine, the Emperor and his court wear the long tunic (under the toga), while the people wear the short tunic.

² Walter Lowrie, *Christian Art and Archaeology*, 1901, p. 406.

ment of ecclesiastical costume ; since the pallium did not become the official dress of the clergy as such, nor did it develop into the distinctive vestment of the celebrant, as might have been expected.

THIRD CENTURY

The Paenula is still used as a great coat. Commodus had prescribed it for the spectators during the games at the circus. Alexander Severus authorizes old men to wear it as a protection against the cold.

Women as well as men wear the Dalmatic as an overcoat (Plate 13). They also wear the paenula.¹

270-5. The Emperor Aurelian gives *oraria* (stoles) to the spectators at the Games, to wave in sign of applause (p. 62). They were in fact fringed napkins or scarves, not yet folded.

FOURTH CENTURY

350-400. In the *Testament of our Lord*, a Syriac document translated from a Greek original of c. 350, with a few possible interpolations of c. 400, which was only discovered in 1899, the chief deacon is "chosen to be the receiver of strangers. He is always to be in the guest-house, clothed in white, a stole only upon his

¹ There is an example of a female *orans*, wearing the paenula, in a mosaic at St. George's, Salonika, which critics ascribe to the 5th or possibly the 4th century. St. Petronilla wears the folded pallium in a 4th-century fresco (p. 52).

shoulder"¹ : the stole is the badge of his office, worn always, at least when on duty. It may well have been a napkin or towel. This is in the East, where the Council of Laodicea, c. 400, forbade subdeacons to wear the Stole (p. 62). As we shall see, the stole took four or five centuries more to make its way in the West.

366-384. In the time of Bishop Damasus of Rome a writer says, "Deacons and bishops wear the dalmatic."² This was in Rome ; in Africa, Spain, and Gaul, there is no trace of Dalmatics, the deacons wearing only their linen tunics.³ This early mention of the Christian use of the Dalmatic can only refer to its general everyday use. The writer does not say that other people had given up the dalmatic, and may mean no more distinction than a modern writer who might say that the clergy wear black coats.

382. Senators Ordered by the law of Jan. 12th to wear the Tunic and Paenula, and the Toga in the senate-house ; their subordinate officials to wear Tunic, Paenula, and Pallium (p. 19). These garments have now become *definitely official*, but no ecclesiastical use is mentioned.

396. St. Augustine⁴ says that the long tunic with sleeves (*tunica talaris et manicata*), once con-

¹ *Testament of our Lord*. English translation by Cooper and Maclean. T. & T. Clark.

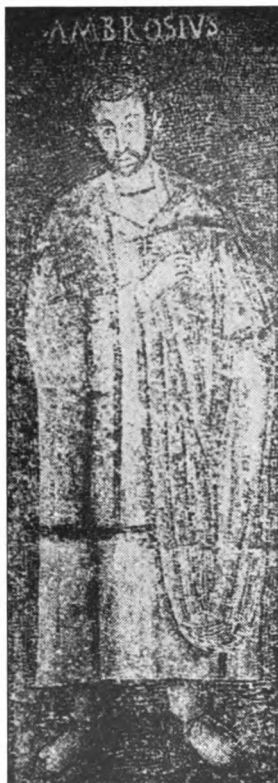
² *Quaest. in V. T.*, 46.

³ Mgr. P. Batiffol, *La Vie et les Arts Liturgiques*. Paris, Jan., 1917. No. 25, p. 107.

⁴ *De Doctr. Christ.*, iii. 20.

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CALIFORNIA

Plate 7.



MOSAIC OF ST. AMBROSE.

In Albe, Dalmatic, Paenula, and Shoes. Milan, Church of S. Ambrogio. Put up soon after his death in A.D. 397. The lines of the paenula across the right shoulder have been obscured by restoration, which has also made the dalmatic appear as if cut short at the knee. Cf. Pl. 8. (See pages 25, 45.)

sidered by the Romans as effeminate, is now worn by all decent people. This, corresponding to the dalmatic, is therefore in no sense specially ecclesiastical.

St. Augustine uses the word *casula* of an overgarment, probably the paenula, but not in any ecclesiastical sense.¹ He himself wore the Lacerna or Byrrus, which he mentions as laymen's clothes (p. 70).

St. Martin of Tours, †397, wore tunic and Amphibalus (a large paenula or chasuble) on horseback and at the altar (p. 44).

FIFTH CENTURY

The mosaic of St. Ambrose shows him in a Dalmatic and Paenula, similar to those of the famous later 5th and 6th century mosaics, and shod in Buskins (p. 59), but *without the Pallium* (Plate 7).

St. Jerome (†419) writes that "the holy religion has one dress for divine service and another for every day use." He does not mean more than clean "Sunday clothes"; for he says also that "we ought not to enter the holy of holies in soiled everyday clothes, but with a clean conscience and with clean clothes to administer the mysteries of the Lord."² Here, however, we do get the beginning of a distinction between church and other garments.

¹ *de Civ. Dei*, xxii. 8.

² *In Ezech.* xiii. 44.

In another place Jerome denounces garments of silk and gold as unworthy of the faithful.¹ The linen tunic and a woollen over-garment, such as the paenula, are therefore still customary.

428. Certain Gaulish bishops had invented a strange costume, a pallium and a cincture (*amicti pallio et lumbos praecincti*), to distinguish them from other people—somewhat as nowadays bishops wear gaiters and apron. Pope Celestinus writes sarcastically to the bishops of the provinces of Vienne and Narbonne, treating the innovation as superstitious, and rallies the bishops—"If they really wish to be scriptural, why do they not take a staff and a lantern, because the letter of the Gospel would require this also. But why change the usage of so many years, and of such great bishops? We should be distinguished from the people by our learning not by our clothes." *Discernendi a plebe sumus doctrina non veste.* Help the faithful, concludes this puritan Pope—a typical Roman rebuking the elaborations of Gallicanism—by teaching, not by amusing them, *docendi enim sunt potius quam ludendi.*²

This is interesting and important. It is only forty-six years after the law ordering the Pallium, among other things, for Senators' officers; it is only about a century before the great mosaics of the 6th century, in which the bishops always wear the folded Pallium (as in Plate 8), and they wear it as a mark of their office. Was it merely as a piece of fancy ceremonial that

¹ *Epist.* cxvii. 6.

² Jaffé, No. 369.

the Pope condemned the innovation of the Gallican bishops?—the girdle is not found in portraits of the 5th or 6th centuries. Or had he really a dislike of all episcopal distinctions? It seems most probable that the Pallium was still a secular badge only, since it does not appear in the St. Ambrose mosaic, which probably was but recently finished in 428; and that a few more years or decades were to elapse before bishops adopted it in the West.

But the Pallium was at this very time worn by bishops in the East, *and worn liturgically*. St. Isidore of Pelusium (†440) speaks of it as a symbol of the authority of the bishops in imitation of the Good Shepherd, and says, that at the Gospel, the bishop laid it aside, as then the chief Shepherd himself spoke to the people (p. 53).¹ Such liturgical practice presupposes that the pallium must have been used in the East for a considerable time.

Perhaps the Gallican bishops were in this, as in many other things, borrowing from the East; and the Pope's letter merely witnesses to the sober conservatism in ceremonial which was for so long a mark of the Roman Church. Some fifty years later the Italian bishops were themselves wearing the pallium, which from the 6th to the 9th century was a distinction of all bishops, but after the 9th was in the West limited to Metropolitans.

¹ Ep. i, 136, Migne 78, 271.

SIXTH CENTURY

Symmachus, Bishop of Rome, 498-519, in order to honour St. Caesarius, Bishop of Arles, grants to the deacons of Arles the right to wear the Dalmatic, *ad romanae instar Ecclesiae* (p. 20).

St. Benedict (†542) prescribed for his monks the Cuculla or cowl (p. 100), a slave's garment in the law of 382 (p. 19, n. 2) with the Tunic and girdle, as a sign of humility, or in modern language, of democratic simplicity.

c. 550 is the time of the great mosaics at Ravenna, Rome, and elsewhere. Plate 8, from St. Vitale, is typical of them all. Deacons are definitely and unmistakeably distinguished by the Dalmatic and Buskin; bishops by the addition to these of the Paenula and folded Pallium. There is no doubt that *these garments are now the uniform of deacons and bishops; but they are not yet special vestments for use only in church*. The modern analogy would be that of a priest wearing his cassock and gown always (or a bishop his rochet and chimere), and celebrating in the same garments.

An important permanent distinction is, however, to be noticed in the 6th century mosaics: bishops and deacons alike are *tonsured*.

Towards the end of this century, Fortunatus of Poitiers wrote the life of St. Germanus of Paris. The Saint wore tunic and chasuble (*tunica* and *casula*), and the chasuble was recognized as a priestly garment (p. 45); but he only

Plate 8.



Albe, Dalmatic, Paenula,
Pallium, Shoes.

Dalmatics, Shoes.

MOsaIC OF ARCHBISHOP MAXIMIANUS AND TWO DEACONS.
Ravenna, Church of St. Vitale, first half of sixth century.
(See pages 28, 45, 52, 56.)

TO THE
ADMINISTRATIVE

kept one of each : if more were given him, he gave them to the poor, so that the poor might be warm even though he were cold. The paenula or chasuble was therefore still a garment that a poor layman might wear, just as to-day a parson might give his old clerical coat to a poor man.

Fortunatus also praises St. Germanus for not wearing in his cathedral fine linen, or purple, or gems, or gold, like the high priest of the Old Testament.

St. Gregory the Great (†604) puts up a portrait of his father, a layman, wearing Dalmatic and Planeta (chasuble) like himself. *He is, however, himself distinguished by the Pallium.* One wonders whether St. Germanus also wore the stole-like pallium, and whether his biographer did not mention it, since it was more a badge than a garment.

A predecessor of St. Gregory had granted to subdeacons an over-garment of some sort. St. Gregory restores the old custom by which they wear the linen Tunic only (*subdiaconi lineis in tunicis*).

It would seem, then, that a private gentleman about the year 600 wore dalmatic and paenula ; a bishop, dalmatic, paenula, and pallium ; a deacon, dalmatic only ; a subdeacon, tunic only.

We know very definitely how a high secular official was distinguished from a high ecclesiastical official in the 6th century, because of the many consular diptychs which are preserved. Like the bishop, the consul wore the Pallium as a

distinctive mark of office; but the consular pallium is of a very different fashion, retaining much of the old shawl-like appearance and being only folded in the first length which hung down in front. Moreover, he wore under the pallium not the dalmatic but the *colobium*, a sleeveless tunic. In these ivories, which consuls sent to important personages as complimentary gifts on their accession to office, the consul is represented holding his sceptre in his left hand, while in his right is the *mappa circensis* (p. 65)—the napkin that used to be thrown down as a signal for the games to begin—a secular progenitor of the maniple in fact. All the consular garments are thus represented in Church vestments, still to-day; the consul wore the clerk's albe, the sub-deacon's tunicle, and the episcopal (in the West the archiepiscopal) pall, and he held a maniple; but he bore no resemblance to an ecclesiastical figure of his day. Most of all, was he distinguished, by the heavy and elaborate decoration of pallium and over-tunic alike, from the bishop in his plain woollen garments.¹

SEVENTH CENTURY

The dalmatic, paenula, and pallium, obsolete now in general use, continue to be thoroughly established as the uniform of ecclesiastics, both in and out of church. We find them well dis-

¹ See e.g. the Diptych of the Consul Anastasius (517), and that of the Consul Orestes (530) among the ivories of the Victoria and Albert Museum.

played in the mosaic of the Chapel of St. Venantius in the Lateran Baptistery, which belongs to the middle of this century.¹ Here we have also a *priest*, St. Asterius, distinguished by wearing the tunic and paenula only (both of dark colour) ; St. Septimius, the deacon, wears a magnificent broad-sleeved white dalmatic (it would have been of wool) ornamented with the usual *clavi* or narrow stripes. The bishop, St. Maurus, wears a dark-coloured paenula over his white dalmatic, and is distinguished of course now by the stole-like white Pallium. There is also an unexplained figure, St. Anastasius, wearing a pallium of the ancient unfolded type (as in Scriptural pictures) over a tunic with narrow sleeves and *clavi* ; and four soldiers or courtiers clad in the paludamentum or chlamys, over their tunics. All wear buskins, except the priest and Anastasius, who are merely sandalled. This mosaic, like others in which lay officials appear, brings out clearly the fact that, whereas the lay costumes are decorated, the clerical costumes are plain, except for the simple *clavi* on tunic or dalmatic. The clergy in fact wear attire which is simple as well as out of fashion. It is dignified too, by reason of its amplitude, and can have allowed the wearers none but weighty and deliberate movements. We might compare it with the cassock and black gown, were it not

¹ Reproduced in Lowrie, *ibid.*, pp. 404-5. The garments are similar to those in Plate 8.

that these ancient mosaics and frescoes show every colour almost except black.

EIGHTH CENTURY

In this century at last we have documentary evidence in the West that the garments already mentioned are used liturgically in church. In *Ordo Romanus I* (c. 755) the Bishop rides up to the basilica, goes into the *secretarium*, and changes his vestments, *mutat vestimenta sua*; and the vestments he puts on are those which comprise the uniform of the preceding centuries, with the addition of the Amice, which here appears for the first time. The Stole is not yet worn in Rome, though it is elsewhere (p. 20).

When we are told, however, that the Bishop changes his vestments, this does not necessarily mean more than the change into clean things, as had been mentioned by St. Jerome some three and a half centuries earlier. The Bishop may very well have ridden to the church wearing much the same kind of garments as he put on to celebrate the Holy Communion.

Strabo, therefore, was right when he wrote, in the first half of the 9th century:—

“The priestly vestments have gradually become what they are to-day, namely, ornaments; for in the first ages the priests celebrated the mass dressed like every one else.”¹

In earlier days, the Ornaments of the Church were magnificent, and the ceremonial

¹ *De Exord.*, 21.

imposing ; but the ministers were content to wear clean clothes of the ordinary kind.¹ By the end of the 5th century, the higher clergy dressed in accord with their social dignity, and bishops and deacons especially were thus distinguished ; but the tunic, dalmatic, and paenula still continued in common use, and were only marked for these church officials by minor differences, preserving an antique fashion. Italy and Rome were conservative in these matters, and followed a generation or two after the Eastern

¹ In the *Pilgrimage of Etheria*, a 4th century document, not known till 1888 (lately published in English by the S.P.C.K., 1919), we find much about the services, and about the ornaments—such passages as—“for there you would see nothing but gold and gems or silk ; for if you see the veils, they are all of silk with stripes of gold ; if you see the curtains they are the same. Every kind of gold and gemmed vessel is used on that day [Christmas]. It is impossible to relate the number and weight of the lights, tapers, and lamps and other utensils.” These were exceptional places, Bethlehem and Jerusalem, and owed much, as Etheria says, to the munificence of Constantine ; but lesser churches were often richly decorated, and some examples still exist earlier than the Peace of the Church. It is naturally the richest gifts which have come down to us in literature, as those other gifts of Constantine, the stupendous treasure he gave to the Lateran, which is recorded in the *Liber Pontificalis*—seven patens of gold for instance, weighing each 30 lbs., forty “minor chalices of purest gold,” and three with 45 gems each and weighing twelve pounds, a censer of pure gold, adorned with sixty gems, weighing fifteen pounds ; also a chandelier of pure gold, weighing fifty pounds, its chains twenty-five pounds, and 173 other chandeliers, which Fleury reckons to have furnished, with the chief one, 8730 separate lights !

D

and Gallican churches in the use of distinctive garments.

The ministers at the altar to-day, therefore, both in East and West, wear the garments of a senator of the Empire in the 4th century,¹ with some unimportant additions (in the West amice and maniple, stole in East and West, and the girdle, this latter worn by the lower officials in 382). Those Anglican priests who wear only a surplice and stole have chosen garments of a later period, but even these are developments from early prototypes.

The moral of this little historical *résumé* is obvious. Vestments have developed in a natural and simple way, like other things. There is nothing to get excited about : sentimental reverence and crude antipathy are alike misplaced. They are an interesting and valuable link with antiquity ; and they help to bring the Churches together by witnessing to their original unity, a unity which left room for much diversity also. They bear witness also to the stately and simple beauty which was once characteristic of the Church's ways, and will be again, if she becomes again the Church of the people, progressive and enlightened and in the van of intellectual and moral movements, as she was for so many centuries. The debasement during recent generations of the Ornaments is, it may be, but an outward expression of the fact that institutional Christianity fell into the rear, and no longer expressed the best manhood of Christendom.

¹ See again the Law of 382, p. 19.

We cannot, if we would, return to the ages when men wore garments of classical beauty in everyday life ; and therefore we are obliged to continue the distinction of a thousand years between what is worn at liturgical services and what is worn outside. In these days also of sombre clothing, we are able to bear witness to the joy and brightness of the Christian religion, and to its beauty, by using in church the bright colours and graceful forms which have come down to us through so many centuries.

It is reasonable that we should continue to do this, since the male costume of our age would destroy the seemliness of any public function. It is reasonable that we should do so in the traditional way of the Church, which is also the way of our Anglican rubrics. It is reasonable therefore that we should use the ancient paenula and dalmatic at the Holy Communion, as we use the mediaeval surplice and hood at Morning and Evening Prayer. It is reasonable that one class of services should thus be distinguished from another. It is reasonable that this should be done in the way which was and is common and understood over all Christendom. It is reasonable at the same time that the style of ornaments we use should not be those distinctive in their peculiarities of another Church, especially when those peculiarities are repudiated by the best scholars and artists of that Church as regrettable developments ; but that our people should know at once when they find themselves in a church of

their own Communion. Owing to the disuse of the paenula between the reigns of Queen Elizabeth and Queen Victoria, we have escaped its worst deteriorations, while the linen surplice has come down to us almost unchanged—worthy to be compared with the woollen dalmatic of the ancient ages : it is thus reasonable, finally, that we should use to the full our opportunity and privilege of preserving the old vestments in their better forms.

Few things have been more foolish or more distressing than the vestiarian controversies which racked our Church during recent centuries. One or two old men in the year 1920 are still trying to keep them up ; but such controversies will disappear, because we have acquired a better philosophy of aesthetic, and because that philosophy rests now upon a more accurate knowledge of the facts.

THE OF

Plate 9.



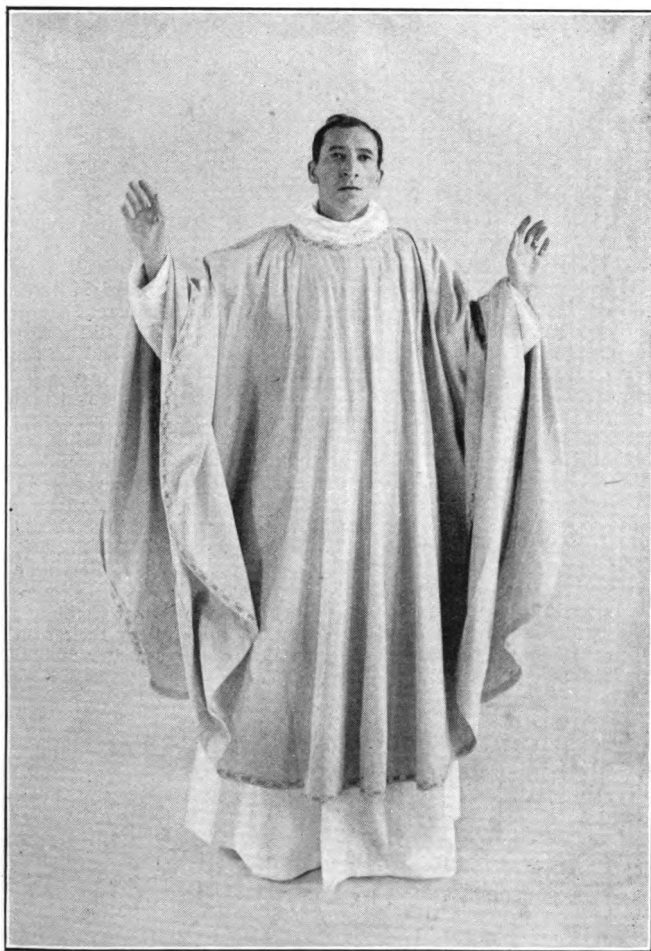
BISHOP AND CLERGY.

A 9th century Ivory now at Rusthall House, Tunbridge Wells. The Bishop is vested in Albe, Dalmatic (fringed on left side), Paenula or Chasuble, Pallium: the fringed Clavi or orphreys of his Dalmatic must not be mistaken for a Stole. He stands by a lectern giving the Blessing. Above are five Deacons in Dalmatics; below are seven other ministers (probably subdeacons) in girt Albes and hooded Paenulae. (See pages 46, 52.)

PART II

ORNAMENTS OF THE PRIMITIVE CHURCH

IT will be natural to begin our account of the Ornaments of the Ministers with those which became liturgical vestments during the first six centuries; and we must accord the place of honour to the two which are mentioned in the New Testament—the Albe and the Chasuble. Of these two the albe is the most in evidence, because it was worn by the Jews and other Orientals as well as by the Greeks and Romans. It was also probably the first to have a distinct liturgical use.



A MODERN PAENULA.
Worn over Amice and Alb. (See page 49.)

[P.T.O.]

The Paenula is the *phaelonion* which St. Paul left at Troas (2 *Tim.* iv. 13), and which by the sixth century had become an official Church dress. It was subsequently reduced in size, and nicknamed *casula* or *casubula*, a little house, whence our *chasuble*. It is still a very ample garment on mediaeval brasses, a real *casula*; and in the Eastern Church is still called *phelonion*. The photograph overleaf of a paenula actually in use shows how extremely beautiful the vestment is when made exactly of the sixth century shape. The paenula is very useful in churches where the vestments must not be of an aggressive pattern; and indeed it might well be taken as a standard in the English Church. It is the classical form of the vestment. Unfortunately for our self-respect, there are still some Anglicans who copy Roman nineteenth-century vestments: to these we should recommend a tract published by the Roman Catholic Truth Society, *The Vestments of the Roman Rite*, in which Dr. Adrian Fortescue presses the arguments of F. Xavier Braun, and shows how his Church has already begun to reform. When Anglicans copy Roman Catholics, the latter despise them. When Anglicans are loyal to their own Church, Roman Catholics learn from them; and a better mutual understanding is the result.

CHAPTER V

The Albe

In Latin, Tunica : in Greek, Chiton, Enduma, Sticharion.

(Illustrated in Plates 14, 15, etc.)

THE ancient Greek word for *Tunica* is *Chiton*, which is translated 'Coat' in the New Testament. At first among the Romans it was a simple natural-wool garment without sleeves, barely reaching to the knees. But the tunic in Palestine, and in the East generally (the Greek *Chiton poderes*, in Latin *Tunica talaris*), was a long garment of linen with sleeves, like our albe is at the present day.



12



13

This is what we find mentioned in the Gospels, together with the over-garment (the Greek *Himation* : in Hebrew *Tallith*) which does not concern us here. Thus our Lord said in the Sermon on the Mount :—

“If any man will go to law with thee, and take away thy coat [*chiton* = *tunic*], let

him have thy cloke [*himation* = over-garment] also." ¹

And at the Crucifixion the soldiers after they had parted our Lord's *bimatia*, then took his tunic—

"Now the tunic [*chiton*] was without seam, woven from the top throughout." ²

Augustus, who was Emperor when our Lord was born, was unusually sensitive to the cold, and wore at Rome four tunics, one over the other ; but in Palestine, where the climate was hotter, it was regarded as a luxury to wear more than one. Thus our Lord said to the Apostles :—

"Provide neither gold nor silver . . . neither two tunics [*chitonas*]." ³

And St. John Baptist urged his hearers to equalize their possessions by saying—

"He that hath two tunics [*chitonas*], let him impart to him that hath none." ⁴

When St. John the Evangelist had his vision of the glorified Saviour, he saw him clad in a long girded albe :—

"One like unto the Son of Man, clothed with a garment [*poderé*⁵] down to the foot, and girt about at the breasts with a golden girdle." ⁶

And, as has been already mentioned,⁷ the angels in the Apocalypse wear albes with golden girdles,

¹ Mt. 5. 40.

² Joh. 19. 23 R.V. marg.

³ Mt. 10. 9, 10, cf. Mk. 6. 9.

⁴ Lk. 3. 11.

⁵ i.e. the *Chiton poderes*, the Latin *Tunica talaris*.

⁶ Rev. 1. 13.

⁷ See p. 12.

while the white tunics of the redeemed are alluded to more than once.

This long tunic of the East was borrowed by the Romans, and as the *tunica talaris* became common among the upper classes in the Empire during the 4th century. But, as we have said,¹ earlier than this—as far back indeed as pictures have been found—the clergy of the Christian Church are represented in the long tunic or albe.

Ever since, this long tunic has been worn by all orders of Christian ministers. In the West it is called the Albe because of its white colour : in the East it is the *Sticharion*, and is more like our tunicle, being made of silk. An illustration of this will be found in Fig. 22.

The albe to-day is of white linen, reaching to the feet, and with tight sleeves, worn over the Amice and fastened with the Girdle. It is worn by all orders of the clergy under the Eucharistic vestments, and is also the principal dress of servers, or those who help the clergy in their ministration.

APPARELS. In Classical times the long tunic was sometimes decorated with a dark stripe, called the *Clavus*, on either side, like our “orphreys,” which are really clavi, and ought to be so called (as is seen on the dalmatic in Plate 13) ; but as this tunic came to be worn under the dalmatic, these strips ceased to be ornamental, and so disappeared. Afterwards, in the 11th and 12th

¹ See p. 12.

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centuries, the fashion grew up of putting an ornamental border or orphrey right round the hem,¹ where it would be seen, and round the wrists. This border soon came to be reduced to two shorter pieces on the hem, and one on each wrist ; and thus we have the Apparels, which are an almost constant feature on Mediaeval albes,² and are still used in Spain and in the diocese of Milan, as well as in the Anglican Communion.

THE GIRDLE. A knotted band was often employed to gird the tunic in Classical times, and this passed into Church use. In the Middle Ages the Girdle was often very richly decorated, two strings or narrow bands being often fastened to it, so that these could be tied, while the ends of the girdle itself hung down uninjured by any knotting. This form is still used in one or two Italian dioceses to-day, and is deservedly praised by Braun. A simple band is also used ; but the most common form of girdle is a tasselled cord of white linen or hemp, although even in the Roman Church silk or wool are allowed, and any kind of girdle may be coloured.

The girdle, *Zonarion*, is also worn in the Eastern Church.

¹ See e.g. the frescoes at S. Clemente, in Rome, c. 1084. An example will be found in Plate 14.

² See Plates 11, 27, 28.

THE OF THE

Plate II.



THE PAENULA IN THE 14TH CENTURY.

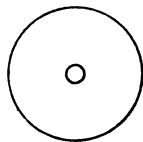
Brass showing the Eucharistic Vestments : Amice, Albe, (Girdle, not seen), Stole, Maniple, and Paenula, now called the Chasuble. Crondall, Hants, c. 1370. (See pages 41, 47, 63, 66, 80.)

CHAPTER VI

*The Chasuble**In Latin, Paenula, Amphibalus, Planeta,**Casula :**In Greek, Phaenoles, Phelones, Phelonion.*

(Illustrated in Plates 3-12, 27, 28, 45.)

THE other garment mentioned in the New Testament is the Paenula or Chasuble. As we have seen, the tunic was the common undergarment, and over it were worn different kinds of cloaks for protection against cold and rain. The most useful overcoat for this purpose was the paenula, round or elliptical,¹ of heavy woollen cloth, which fell all round the wearer's body like a large cape. It was therefore a favourite cloak for travelling; and thus it is not surprising that so great a traveller as St. Paul used a paenula on his journeys. As it happens, the Apostle alludes to his paenula



14

¹ So most authorities. It seems more probable, however, that the paenula was always bell-shaped—like a cope joined down the middle, and in the flat (before being sewn up) a semi-circle rather than a circle.

when he writes and asks Timothy to bring the cloak which he had left behind him at Troas :—

“The cloke [*phaelonem*] that I left at Troas with Carpus, bring when thou comest, and the books, especially the parchments.”¹

Two soldiers will be seen wearing this ‘cloke’ on the right hand of Plate 3; and the right hand figure in Plate 4 is that of a sailor who wears it, over what we should now call an amice and an albe. An example of the paenula worn by an actor, in the illustrations to Terence which probably belong to the 2nd century, is given in Plate 5.

The paenula was also usually worn in Classical times by slaves and workmen; but for them it was made smaller so as not to hinder their work; and was thus rather different from the large warm overcoat with which we are concerned.

Within the first three centuries we find examples of the paenula in the Catacomb pictures, worn simply as an overcoat (as in Plate 6). In the 4th century it was very popular; but while the small paenula was worn by the people, senators and officials used the large paenula of a much richer form. This paenula—now often called ‘Amphibalus’ because of its size—was also worn both out of doors and in church by officials of the Church.

Thus we read that St. Martin (who died in 397) used to wear the tunic and amphibalus while celebrating the Eucharist. He also wore it on horseback; for the true story of St. Martin

¹ 2 Tim. 4. 13.

and the Beggar is—not that he cut his cloak—but that he slipped off his tunic from under his amphibalus, and sent the beggar away clothed.¹ And in the earliest monument of a bishop which we possess, the mosaic of St. Ambrose in his church at Milan (Plate 7), the saint is represented in dalmatic and paenula: this mosaic was put up soon after his death (he also died A.D. 397) and evidently represents him as he appeared in his life-time.

About this time another name besides amphibalus was used to distinguish the large paenula.² Because it entirely enveloped the body like a little house, it was called a *Casula*—which is a diminutive of *casa* (a house), just as we might say ‘cottage’; and *casula* became in English ‘Chasuble’. Thus St. Germanus, Bishop of Paris, 555–567, wore “the casula, as they call the amphibalus which the priest wears” and gave his Chasubles also to the poor.³

To the same century belong the mosaics of Ravenna (Plate 8) where the bishop wears a paenula or chasuble over his dalmatic as a liturgical vestment.

But although the chasuble appears as the dress of bishops and priests in all the monuments we know of, it was still worn also by the laity, though the lay paenula was probably smaller and shorter.⁴ Thus, when St. Gregory the Great (540–604) put up in his ancestral house,

¹ Sulpicius Severus, *Dialog.* 2, 1.

² See p. 25.

³ See p. 29.

⁴ Wilpert, *Gewandung*, p. 42.

which he transformed into a monastery, a picture of himself and his parents, he had himself represented with the tonsure, and wearing a dalmatic, a chestnut-brown paenula, and a Pallium (*planeta super dalmaticam castanea*); but his father was also represented (and perhaps his mother too) in dalmatic and brown paenula; and thus the distinctive marks of the bishop were not the paenula, but his Pallium, the Gospel-book in his hand, and his tonsured head.¹ Indeed the laity wore some kind of 'amphibalus' down to the 11th century.² Nay more—they wear it still at the present day; for the Spanish cloak called the *Poncho* is nothing but a paenula, and so is the Scapular which from very early times has been worn by monks.

Even as a church vestment the chasuble was not restricted to bishops and priests. We find it ordered for them in Spain by the Council of Toledo in 633; yet at Rome in the 8th century, the directions for service called *Ordo Romanus I* give the paenula for the acolytes (clerks) and subdeacons also, and the bishop had the pallium as his distinguishing mark; in *Ordo V*, the paenula is mentioned not only for priests but also for acolytes, and the lower orders of the ministry; in *Ordo VIII*, while priests, subdeacons, and acolytes wear it, the

¹ Vita S. Gregorii, 4, 83, Migne 75, 230.

² The word Amphibalus in this later time seems to have been used for the out-door form of the garment (Braun, p. 153, cf. 158).

deacons take it off and appear in their dalmatics. Nay more—at the present day on the Continent, as we have said, the chasuble is not restricted to priests; for deacons and subdeacons wear it in the penitential seasons; and so they did in England until the First Prayer Book restricted the chasuble to bishops and priests.

Thus, when Puritans called the chasuble a 'Romish and sacerdotal vestment' (words, by the way, which the earlier Puritans used to apply to the surplice—indeed to the scarf and black gown as well), their language was ill-directed: as a matter of fact, it is a peculiarity of the reformed Anglican Church to confine the chasuble to the celebrating bishop or priest.

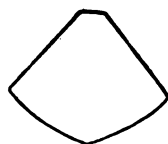
In the early Middle Ages the ancient circular

or elliptical chasuble was somewhat reduced, so that it had more the shape of a bell (Fig. 16); then this bell-chasuble was



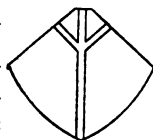
15

cut away a little more, till about the 15th century it reached the familiar modern shape (Fig. 17), in which the reduction has gone rather over far.



16

This later reduction was mainly due to the stiffening of the material and the use of heavily embroidered orphreys. In the decadence of the 'Rococo' period it went to extreme lengths, and the chasuble, once so graceful and



17

stately, became at last an ugly little apron shaped like a fiddle.

Of this degeneration Fr. Braun says :—

“The 16th century did not indeed create the form of ugly vestment, which in spite of all the means employed against it, still rules the market ; but it certainly did break with the traditional shape. . . . In the 16th century it was on the whole quite tolerable, and indeed was even dignified in comparison with the later chasuble ; but it was no longer the Mediaeval vestment, and the name *casula* was merely a reminiscence—a word without meaning. . . . By the 17th century the chasuble had ceased to be in any sense a ‘*casula*’ [hüttchen].”¹

The Roman Catholic authorities on liturgical questions are, indeed, as definitely as the Alcuin Club itself, against what some English people suppose to be the Roman type of vestments. Such things as lace albes and fiddle-back chasubles cannot in fact be classed as a Roman but simply as a decadent form of art. The Roman Church, in the days of her strength, was the greatest influence in Christendom, as scholars well know, for simplicity and the dignity of restraint. Here is an extract from another famous authority, Monseigneur Batiffol, taken from a lecture which he gave—greatly daring—at an Ecclesiastical Art Exhibition in France. Roman Catholics cannot, he says, restore the liturgical costume of the 8th

¹ *Die liturgische Gewandung*, p. 189.

or the 6th century. But, he goes on to say :—

“ Je suis enclin à croire que, en matière de costume liturgique, le XIII^e siècle et aussi bien le XIV^e et le XV^e ont eu excellemment le sens de la beauté des lignes. Mais l'antiquité chrétienne a pour elle la simplicité. Le goût romain a hérité directement de l'antique la simplicité. Quoi de plus simple qu'une *tunica* de lin à *clavi* de pourpre ? Quoi de plus simple que la *dalmatica* romaine ou la *planeta* romaine ? ”

After demanding the reform of various vestments, he says of the chasuble :—

“ Pour la chasuble, l'archéologie nous dira ce que le moyen âge a si bien compris, à savoir que la beauté de la chasuble est essentiellement dans le drapé. Nous sommes, nous modernes, obsédés par le système du vêtement ajusté : depuis la Renaissance, nos chasubles ont un faux air de juste-au-corps. L'antique n'a connu que le drapé, et la chasuble a été originellement et devait redevenir un vêtement drapé. La richesse d'une chasuble tiendra à la richesse de ses plis, à la souplesse de l'étoffe avec laquelle ou l'aura faite.”¹

He gives more excellent advice—pleading that his fellow-churchmen—if they will not give up embroidery altogether—will at least suffer it to be discreet, so that it will not be displayed upon the back, “ comme un chef-d'œuvre à une devan-

¹ *La Vie et les Arts Liturgiques*, Paris, No. 25, p. 112.

ture," but will lose itself in the folds of the vestment. He refrains, however, from saying, what every Frenchman knows, that the present decadence of Church ornaments is mainly due to the nuns.

The chasuble was, and is, often ornamented with a border all round as in Plates 11, 27, and sometimes with orphreys, shaped generally as a cross, either $\mathbf{+}$, or oftener $\mathbf{\Upsilon}$ as in the Plate opposite.

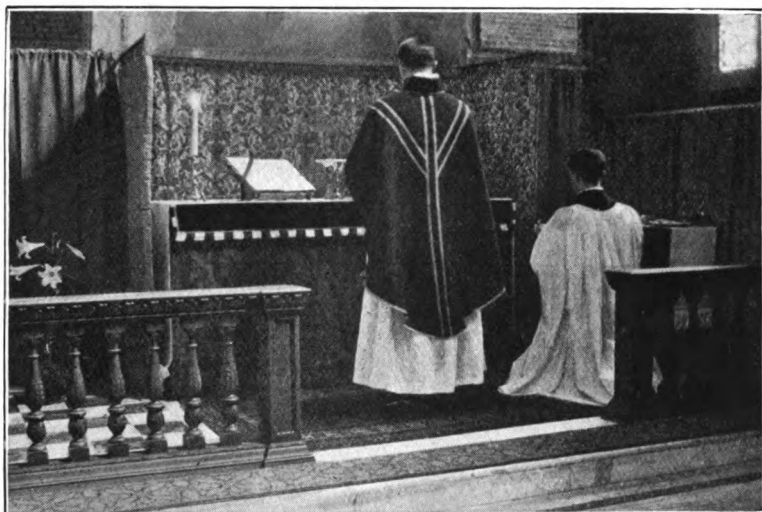
It is worn over the other eucharistic vestments, and may be of any material or colour, though the colour is generally that of the season.

In the Eastern Church the chasuble, though shortened in front to leave the arms free, retains the ancient bell-like shape, and is long and full. Fig. 18, which is from a Russian book of the 18th century, shows the buttons which were once used to gather up the long folds in the front, though these buttons are commonly left out in Russia, and the chasuble cut short in front. In the Greek Church, however, the old use of buttons survives. The usual name in the East for the chasuble is *Phelonion*, which is the diminutive of *phelones*, the 'cloak' that St. Paul left at Troas.



18

Plate 12.



THE ENGLISH RITE.

Here is a service of a type such as is easily possible in every village church. The vestments are of coloured linen, the altar vesture of the plainest kind. Yet it is difficult to imagine anything more reverent and beautiful, or with a completer air of quiet dignity. (See page 50.)

to find
answers

CHAPTER VII

The Pallium

*In Latin, Pallium : in Greek, Himation,
Omophorion.*

(Illustrated in Plates 8, 9, 14, 17, 27.)

IN the Ravenna mosaic (Plate 8), and conspicuously in Fig. 21 below, will be noticed a curious stole-like garment worn over the shoulders, which has a very interesting history. It is, strange as this may seem, the same as the ancient Pallium, the robe which is so familiar to us all, because in it our Lord and his Apostles are represented in sacred art.



As I have already said,¹ it was to philosophers and teachers in classical times what the academic gown is to-day with us—a stately garment that was easy to wear. The toga was cumbrous, and besides was a purely Roman dress; while the pallium, originally Greek, had become cosmopolitan. It thus was probably

¹ See p. 17.

often worn by the Apostles, and it certainly was worn by St. Justin Martyr, who was killed c. 163; for we are told that the Jew, Trypho, was first attracted to him because he saw the Saint in the philosopher's robe and so hoped to learn something from him.¹

Thus it is that in the Catacomb pictures, where we find the toga hardly at all, the pallium is from the earliest times the recognized garment of dignity, and the usual dress (worn over the tunic) of Scriptural figures. Tertullian,² c. 200, attacks the toga as a dress used by bad men, whereas the pallium is an 'august garment' worn by men of learning, and covering all knowledge within its four corners. Thus right through Christian history it has been and still is the peculiarly sacred dress of Christian art.

It was already in the 2nd century a garment of honour in the Church.³ But how did it come to change its form so completely? Wilpert discovered a few years ago⁴ that this was due to a process of *folding*, called in ancient times *contabulatio*, by which the pallium became gradually narrow like a stole,—and indeed the stole itself and the maniple have gone through the same process.

There is a picture of St. Petronilla in the catacombs (c. 356),⁵ wearing a folded but still broad

¹ Just. Mart., *Trypho*, I.

² Tertullian, *De Pallio*, I.

³ See pp. 11, 22.

⁴ *Un Capitolo di Storia del Vestiario*.

⁵ Reproduced in W. Lowrie, *Christian Art and Archaeology*, p. 222, as well as of course in Wilpert's *Roma Sotterranea*.

pallium over her tunic. The *contabulatio*, or folding, began about this time, but the pallium was not yet a purely Church vestment; for as we have seen,¹ the Senators' officers wore it (A.D. 382) in two colours over the paenula. But because of its honour it became the distinctive vestment of bishops, and we soon find it thus mentioned by Isidore of Pelusium (c. 412) who says that the bishop wearing the woollen pallium on his shoulders is a type of the Good Shepherd carrying the sheep.²

We see it thus as an episcopal vestment in Plate 8 and Fig. 21; but in the Middle Ages it was still further simplified, being made circular, with a strip hanging down before and behind, and ornamented with crosses, as in Plate 22. Thus it appears on the arms of the Archbishop of Canterbury; for it became in the West the special mark of an Archbishop. The pallium was certainly in lawful use in the Second Year of Edward VI, since it was ordered to be given without reference to the Pope (who had been in the habit of conferring it) by a law of 1533-4 which is still on the statute-book. Archbishop Cranmer drew up a form for blessing the pallium.³



20

In the Eastern Church the pallium is worn

¹ See p. 19, n. 2.

² See p. 27.

³ J. Wickham Legg, "The Blessing of the Episcopal Ornament called the Pall," *Yorkshire Archaeological Journal*, Sept., 1898, Vol. xv., pp. 121-141.

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52

longer and looser, as in Fig. 21, having retained its earlier form, and is called the *Omophorion*. The Russian Archbishop of Smolensk gave one to Archbishop Maclagan of York which is a strip of cloth of silver, 13 ft. 5in. long by 10 inches broad, bordered with gold, and ornamented with four crosses and a star.

Day of California



FEMALE ORANS IN DALMATIC AND VEIL.
Catacomb of S. Callisto, Rome. Middle of third century.
(See page 56.)

CHAPTER VIII

The Tunicle and Dalmatic

In Latin : Tunica, later, Tunicella : Dalmatica or Colobium.

In Greek : Chiton : Dalmatiké or Kolobion : Sakkos.

(Illustrated in Plates 7, 8, 9, 13, 14, 17, 38, 45.)

THE Tunicle and Dalmatic of Church use have long been practically the same thing, with no difference except that the dalmatic is often the more richly decorated of the two. This is a pity ; and we should do well to remove the confusion by restoring the characteristic big sleeves of the dalmatic. As we have seen,¹ the ancients wore already in the age of Augustus (B.C. 27–A.D. 14), an over-tunic for warmth and comfort : this corresponds with our Tunicle. In the next century we read that the Emperor Commodus (†193) went about publicly in a Dalmatic : this garment, which had been introduced from Dalmatia, was simply a large tunic with sleeves that were very broad but a little shorter than those of the ordinary over-tunic ; it is well illustrated in

¹ See p. 40.

the beautiful figure of a female Orans¹ (Plate 13), c. 250 A.D., though in many examples the sleeves are much larger.

A century later (c. 350) the dalmatic was worn in Rome by deacons and bishops,²—a distinguished and stately garment, the deacons being great personages in early times—a fact to which our archdeacons still bear witness. As time went on the dalmatic became the distinctive mark of deacons throughout the West, and bishops wore it everywhere under the chasuble, as in the mosaic of St. Ambrose at Milan (Plate 7), where it looks short at first sight because of bad restoration. It is well shown in the 6th century Ravenna mosaic (Plate 8), where the two deacons carrying the Gospel-book and the censer wear dalmatics (doubtless over albes), while the bishop—whose tight-sleeved albe can be seen—has also the dalmatic, chasuble, and pallium, and carries a Cross in his hand.

As the deacons enjoyed the privilege of wearing the dalmatic, other servants of the sanctuary had to be content with the less distinguished overtunic, which is now called the *Tunicle*, and is still the special vestment of subdeacons and clerks. There are instances of this in the 6th century,

¹ In the Catacombs the spirit of a departed person is represented on his tomb by an 'Orans,' i.e. a praying figure, with arms outstretched, just as the priest to-day stretches out his arms when he stands to offer prayer.

² See pp. 20, 28, 30.

and by the 9th the subdeacon's tunicle had become general.

In the 9th century, some bishops began to wear the tunicle as well as the dalmatic under the chasuble—a custom which is illustrated in most Mediaeval effigies of bishops as characteristic of their full dress on solemn occasions.¹

The orphreys go back to classical times (as in Plate 13) when they were called *clavi* and were generally purple.² These *clavi* are found also in the vestments of the mosaics, as in Plate 8. Later on, borders and apparels appear, as in the 11th century fresco, Plate 14; and later, richly decorated orphreys were used, sometimes with apparels between them, and sometimes in the form of a pillar, as in Plate 38. The edges of dalmatics and tunicles are often fringed; and they often have also rich silk tassels (as in Plate 17), which represent the laces used at one time to draw the shoulder-seams together. This subdeacon's tunicle should be distinguished by its comparatively narrow sleeves, and it may have less ornament. The clerk's tunicle may be conveniently distinguished from that of the subdeacon by being somewhat plainer. It may, for instance, be without orphreys, as indeed are both dalmatic and tunicle in Plate 45.

Like other vestments, the dalmatic suffered in the decadence of costume; and from being "full of sacred character, with its noble flowing

¹ See Chapter XVI and Plate 27.

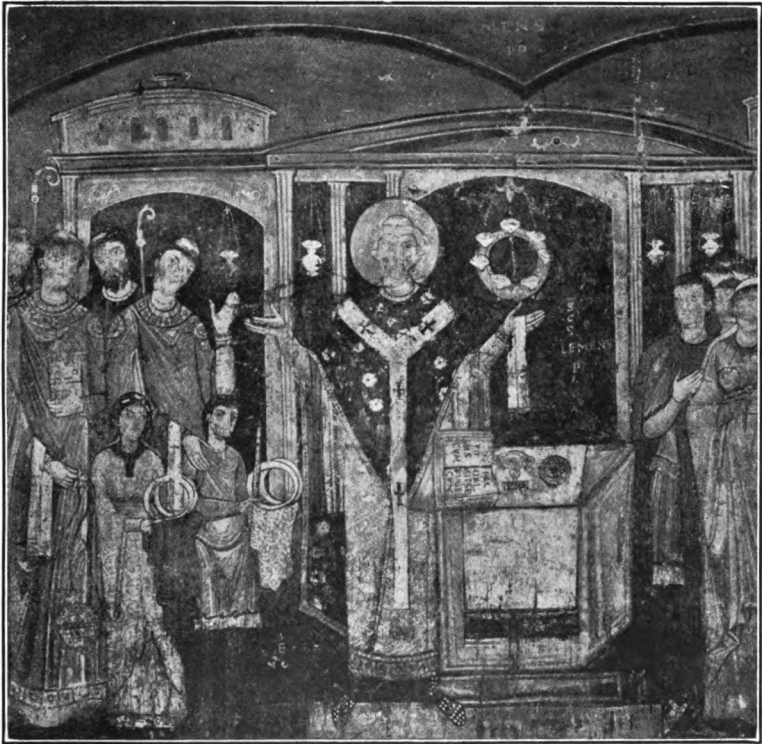
² See p. 41.

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folds and great full sleeves," it became "a paltry and pigmy scapular with wings."¹ But efforts have recently been made on the Continent to improve it.

In the Eastern Church, the *Sakkos*, which is a kind of dalmatic, is worn only by bishops. An illustration of it will be found in the preceding chapter, Fig. 21. The deacon wears the *Sticharion*, a kind of tunic, and this is illustrated in Fig. 22, on p. 64.

¹ Braun, *Gewandung*, p. 282.



ST. CLEMENT CELEBRATING.

Pallium, Chasuble, Dalmatics, etc., 11th century.

Among the eleventh-century wall-paintings, in the lower church of San Clemente at Rome, is this which shows the saint at the altar. Over his chasuble, pointed in front and very long and wide behind, after the eleventh-century fashion, he wears the pallium, and under it a dalmatic. He has "sandals" on his feet; and he holds a maniple in his left hand. The two deacons on the left wear their maniples on the right wrist, and have dalmatics of soft material down to their feet; these dalmatics are appressed round the edges and decorated with roundels at the shoulders. One holds a censer. Two other ministers behind hold croziers, an early example of this ornament. Two small figures, a man and a woman, carry offerings, having offertory veils on their hands. The altar is short (the perspective of course inaccurately drawn), and partly covered with a fringed linen cloth: under this large corporal there appears another covering which envelopes the altar altogether. On it are the paten, chalice, and book side by side. There are no other ornaments on the altar, but a corona of seven lights hangs over it, and there are sanctuary lamps around. (See pages 47, 53, 57, 59, 65.)

to vml
anatomia

CHAPTER IX

Buskins and Sandals

In Latin, Udonēs, Caligae : Campagi, Sandales.

(Illustrated in Plates 7, 8, 14.)

TO avoid confusion let us state at once that the odd custom of calling the episcopal shoes by the name of sandals did not arise till the 10th century : we must remember that they are and always were a kind of slipper, and that Buskins and Sandals are merely high sounding names for stockings and shoes.

Most of us perhaps have hardly looked upon shoes as liturgical ornaments (though indeed buckled shoes are required of the clergy upon state occasions) ; but in ancient times, when men went in sandals or barefoot, to have the feet covered was a mark of distinction, and it is not at all improbable that shoes were the earliest of all such marks in the Church.

Nothing indeed could be more significant than the mosaic in Milan of which Plate 7 shows a part, which provides the earliest episcopal portraits extant ; for the two bishops, Ambrose and Maternus, have shoes, while the four other saints who

occupy the same mosaic have sandals only. It would thus appear certain that at least in the 4th century there was a natural feeling that the higher ministers of the Church should not appear with naked feet. Already under the Republic, Roman senators had been distinguished by red shoes. The Emperor continued to wear the *Campagus*, which was thus already a mark of dignity. Justinian so appears with his courtiers in the 6th century mosaic at Ravenna, from which Plate 8 is taken, and here it will be noticed that the deacons as well as Archbishop Maximian enjoy the honour of wearing *campagi*, which are very distinctly shown, together with the necessary *Udones* or stockings.

That these shoes were, like many other Ornaments, at first a mark of general honour, and not specially distinctive of any order, is shown by a letter of St. Gregory the Great, also in the 6th century, to Bishop John of Syracuse, in which Gregory points out that the deacons of Catania had audaciously assumed *campagi*, a privilege which had hitherto distinguished the deacons of Messina alone from all other deacons in Sicily.

In the Middle Ages, when people generally covered the feet, bishops enjoyed still a special equipment of Buskins or *Caligae*, and richly ornamented 'Sandals' as the liturgical Shoes have since been called. In the Roman Church of to-day these sandals follow the colour of the

season, but originally they were black, lined and decorated with white leather. The ornamental Mediaeval form will be noticed on the ancient bishop's effigies in our Cathedrals.

CHAPTER X

*The Stole**In Latin : Orarium, Stola.**In Greek : Orarion, Epitrachelion.*

(Illustrated in Plates 11, 15, 46.)

WE have said in Chapter III that the ancients had to carry or wear their napkins and handkerchiefs because they had no pockets. The Orarium or Stole was originally nothing but a napkin ; and it is on record that the Emperor Aurelian (A.D. 270—5) gave the people oraria to wave by way of applause at the public games, just as nowadays handkerchiefs are waved.

The orarium was carried by servants generally on the left shoulder ; and thus the deacons, who were the servants of the Church, (*dia-konos* being indeed the Greek for ‘servant’) naturally bore on the shoulder the strip of linen which they needed in order to cleanse the vessels at the Holy Communion. This strip came to be folded ; and thus lost its usefulness, and became a vestment distinctive of the deacon. In the East this must have happened before the year 400, for it was about then that the Council of Laodicea passed a canon forbidding subdeacons to wear

Plate 15.



THE DEACON'S STOLE.

Worn over Amice and Albe, with Apparels.
(See page 64.)

to visit
abandoned

the stole ; but in the West the earliest definite instances of the stole as a liturgical vestment are in the 6th century, and come from Spain and France.¹ It is not mentioned in the very full directions of *Ordo Romanus* I (c. 755), and does not appear to have been used in Rome till the next century.

The serving work of the deacons had now been largely taken over by the subdeacons, who therefore used a napkin such as the deacon's stole had once been, and called it a *manutergium*.

This has continued to the present day. Napkins (called purificators and towels) are still used : but the stole, the ancient folded napkin of the deacon, is still worn by him and denied to the subdeacon. And it is still worn over the left shoulder, as in Plate 15.

Bishops and priests also wore the stole, though in rather later times, the earliest picture of a priestly stole being of the 8th century²; but they wore it (as they still do) over both shoulders—for honour and not for service. It was in fact used by them as a scarf to fill the gap left round the neck by the chasuble.

The stole is thus a long narrow strip of material, as is well shown in Plates 13, 46 : its width has varied slightly, but the narrower Mediaeval form fits naturally round the neck and hangs more gracefully than the broader. It seems never to have been decorated with three crosses in

¹ Braun, *Gewandung*, p. 578.

² cf. Braun, p. 576-7, with Wilpert, p. 54.

England : but was generally ornamented and fringed at the ends, and often also had various devices along its whole length.

It is nowadays crossed in front by priests when worn over the albe, but worn straight by bishops ; and it is a distinctive vestment for the administration of any sacrament.¹ By deacons it is still worn over the left shoulder, tied (as in Plate 15) under the right arm, or fastened by the girdle.



In the Eastern Church the stole is worn in most rites by Bishop, Priest, and Deacon, as in the West. The deacon's stole, the *Orarion*, either hangs straight over the left shoulder, or else has one end brought round over the right shoulder ; but before his Communion the deacon crosses it, as in Fig. 22. The priest's and bishop's stole, which is called *Epitrachelion*, is worn as with us, but the inside edges are joined together so that it forms an oblong with a hole left for the head.

¹ Thus Plate 46 represents a priest vested for a Baptism, and not for Mattins or Evensong.

CHAPTER XI

*The Maniple or Fanon**In Latin : Mappula, Manipulum.**In Greek : Encheiron.*

(Illustrated in Plates 11, 14, 27, 28.)

THE *Mappula*, a napkin originally worn over the left arm by servants, became the Maniple by the same gradual process of folding as happened with the pallium and the stole. But before it thus developed into a Church vestment, it had already become a mark of honour in the Roman Empire ; for the consul or praetor gave the sign for races to start in the circus by waving a *mappa* or *mappula*, and thus it came to be a decoration of consuls and other high officials.¹

The maniple seems to have been used by deacons as a towel when their original napkins had developed into Stoles ; but we have clear evidence of its use as a Church vestment in the 6th century, if not before. There was a fashion in the 9th and 10th centuries of carrying it between the fingers of the left hand (as in Plate 14) ; but by the 12th it was almost always for convenience pushed back over the left wrist : we find it thus

¹ See p. 30.

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worn in the monuments of the Middle Ages, and thus it is still worn to-day.

It is like the stole in every respect, except that it is shorter. The subdeacon, though he does not wear a stole, wears the maniple at the Eucharist (and is thus now distinguished from the clerk, or acolyte); and so do bishops, priests, and deacons.

The maniple is not used in the East, and must not be identified with the *Epimanikia*, which are merely cuffs, like the wrist apparels of our albes.



THE ARRIVAL OF ST. URSULA. BY CARPACCIO, c. 1500.

Picture in the Academy at Venice. Showing very sumptuous Copes, the late, unpleasant form of Mitre, and also Gowns, Hoods, and Caps.
(See page 100, etc.)

PART III

AFTER THE FIRST SIX CENTURIES

WE have hitherto considered the Ornaments of the Early Church—garments that *had become distinctive* of the clergy before the year 600. I will now describe, as nearly as possible in historical order, those robes and insignia that did not become ‘Ornaments of the Ministers’ till after the year 600. The Ornaments before 600 are common to the Eastern and Western Churches, and it is only in the West that they have been much added to since that date. In the case of such a vestment as the surplice, the West is therefore less primitive than the East; indeed the whole system of worship in the Roman, Anglican, and Protestant Churches gives us much less idea of what the early Church was like than do the more conservative services of the East.

The connecting link between the early and the later Church is the *Cope*; because though an every-day dress in the 1st century, it did not become, so far as we know, an Ornament of the Ministers till after the first six centuries had passed away. It is thus, in its liturgical use, less primitive than the albe, chasuble, and other vestments mentioned in Part II.

Plate 17.



Shaped Copes. Chasuble. Dalmatics. Surplices.

THE ORDINATION OF ST. LAWRENCE. BY FRA ANGELICO.

Fresco in the Chapel of Nicholas V, Vatican, A.D. 1450-5.

(See page 17, etc.)

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CHAPTER XII

The Cope

In Latin : Lacerna, Byrrus, Pluviale, Cappa.

(Illustrated in Plates 1, 3, 16, 17, 18-21, 26.)

THE Emperor Augustus, as Suetonius relates,¹ tried to stop the custom, which was growing among the Romans even in his time (B.C. 27-A.D. 14) of giving up the national Toga in favour of foreign garments, and he therefore ordered the Aediles to prevent people coming into the Forum or the Circus unless they had taken off their *Lacernae*. This garment was thus a mantle worn often over the toga : it was first introduced from Asia by Lucullus for officers in the army as a protection against the weather, and was a semi-circular garment fastened with a clasp in front ; but it soon became, as we have seen, fashionable among Roman citizens, by whom it was used as a summer overcoat, a light protection against dust and rain—so light indeed that a slight gust of wind could lift it from the shoulders.² In Trajan's time it was worn as a mantle by the Lictors, and is thus shown in Plate 2.

The Byrrus was another form of this mantle. There was no essential difference between the

¹ Suet. *Aug.* 40.

² Martial 6, 59.

byrrus and the lacerna¹; but when the lacerna had become a thin dust-cloak for summer use, the byrrus was thicker and stiffer, and was used in the winter.² Both words are employed to describe the outer garment which St. Cyprian laid aside at his martyrdom A.D. 258.³ We learn that the great St. Augustine, Bishop of Hippo till 430, wore as an ordinary cloak what he calls both lacerna and byrrus; and the passage is so interesting that I will quote it:—A costly byrrus (*pretiosus*) had been offered him, and he replies that though it may be fitting to a bishop, “it is not fitting to Augustine, that is to a poor man, born of the poor”—

“It is not fitting: I ought to have such a garment as I can give to my brother if he has not one. Such a one as a priest can wear, such a one as a deacon can decently wear, and a sub-deacon, such will I accept, because I accept it in common. If any one gives me a better one, I shall sell it, as indeed I am in the habit of doing: so that, when the garment itself cannot be common to all, at least the price of it can, I sell it and give to the poor.”⁴

But there is not the same certainty about the development of the Cope as there is about the chasuble and the other vestments mentioned in

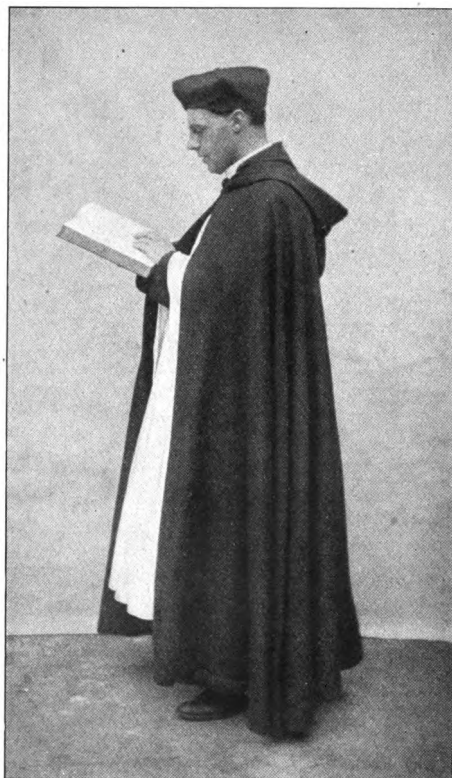
¹ Wilpert, p. 18.

² Sulp. Sev. *Dialog.* 1, 21.

³ See p. 17, n. 2.

⁴ Aug. *Serm.* 13. Both byrrus and lacerna are mentioned as ordinary laymen's clothes for winter and summer respectively in *Serm.* clxi.

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CLOTH COPE.

Priest at a funeral, in Surplice, black Cloth Cope or Cappa Nigra, and Square Cap. (See pages 71, 76.)

Part II of this Book. We know that silk *cappae* are mentioned in a Spanish inventory of the 8th century, and in the 9th this vestment occurs rather more frequently. By the 10th it was general.¹

It seems that, as the chasuble became fine and costly, people adopted some form of the lacerna for out-door processions as more suitable for protection against the weather²—a use to which its common Latin name of *Pluviale* still bears witness. Thus a Cloth Cope was used because it covered the under-vestments and at the same time left the hands free. Braun however thinks that this form was arrived at by cutting open in front a hooded form of the chasuble, such as is worn by the subdeacons in Plate 9; because, he says, the lacerna had gone out of use. Such a transformation of the chasuble may have happened in some places, perhaps in many—though there is no evidence that it did. But I think we may follow Wilpert in deriving the cope from the lacerna or byrrus; for, though these names were dropped, there is no reason to suppose that this useful mantle has ever really disappeared. The byrrus under the name of *capa* is certainly common enough to-day as the ordinary winter cloak of Italians, just as in Spain the *poncho* still perpetuates the lay paenula as a common overcoat.

Is there reason to suppose that this natural and popular mantle had been dropped between the 5th and the 8th century? It would appear not.

¹ Braun, pp. 310–12.

² Wilpert, p. 45.

We find pictures of the Lacerna in Ravenna and Rome in the 6th and 7th centuries : in the 6th century mosaic representation of the Christian altar at St. Vitale, Ravenna, Melchizedek wears it ; and in the 7th century mosaic of the same subject at St. Apollinare in Classe, Melchizedek presides at the altar vested in a lacerna that is precisely like the liturgical Cope of 15th century pictures ; among other instances may be mentioned the fresco in the catacomb of St. Ponziano, Rome, which belongs to the 6th or 7th century, where Saints Abdon and Sennan wear similar lacernae or copes. No doubt the words lacerna and byrrus were then both obsolete, but the garment was not ; and already in the 7th century we find the word *Cappa* as the name of an ordinary mantle.¹ By the 8th, as we have seen, *cappa* appears as the definite name of the liturgical cope ; and in the 9th this garment is called the *Pluviale*.² There is thus no real break in the history of the garment, whether we call it lacerna, byrrus, cappa, or pluviale. And Braun himself says that, whether the ultimate derivation of the cope be from the lacerna or from the paenula, the important matter is that it comes directly from the mantle worn in ordinary life by clerics, and this, he says is beyond question.³

The Pluviale was then at first a protective garment—the Cloth Cope, in fact, of Chapter 13. Afterwards it followed the example of the chasuble in becoming rich and silken ; and the hood became

¹ Braun, p. 307. ² *ibid.*, pp. 308, 310. ³ *ibid.*, p. 348.

DESCRIPTION OF PLATE OVERLEAF.

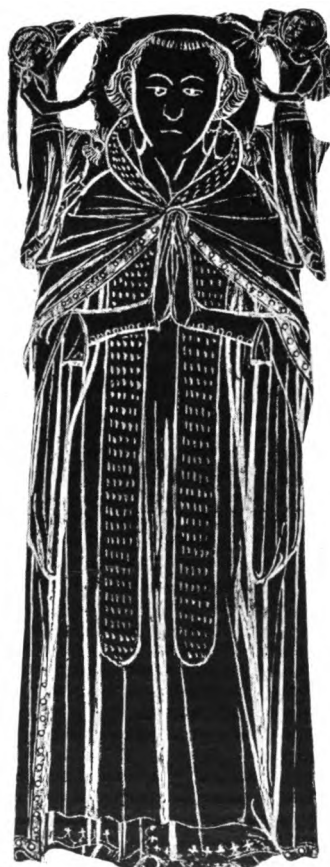
William de Rothwell was rector of Rothwell, his native place, about 1320, and died about 1361. He was an important person in his day, Keeper of the Mint, Receiver of the King's Chamber, and in 1359 "minister of munitions," since he had as Keeper of the Private Wardrobe to pack up in hogsheads and barrels all the bows, arrows, bowstrings, and haucipas for stretching the balista, for the expedition to France. He was also a pluralist in several degrees, an archdeacon, and chaplain to Edward III. This last office is, we believe, the explanation of the hitherto undeciphered word *auonie* in the inscription: the word *aumonier* is familiar to many Englishmen at the present day as the French for a chaplain, whether in the army or elsewhere.

The special interest which this brass has for the ritualist is that it shows the earlier and more beautiful form of the cope. The deterioration of the chasuble through gradual cutting and stiffening is well known; but the same thing happened to the cope, which equally with the square chasuble has lost its original grace of shape. Here the cope is a soft and ample cloak, caught at the breast by a small brooch, and falling into folds on the shoulder: it has a very narrow orphrey, similar to that on chasubles of the period—which does not stiffen the garment, but is merely a bordering to its edge. It would appear that the hood is a very large rolling hood (similar to that of the Cambridge "Doctor of Divinity's cope" in Plate 23), falling low over the shoulders. The small hood round the neck is that of the fur almuce, the ends of which hang down in front over the long surplice. The cassock is decorated round the hem. The brass has been cut at the base, so that little is left of the shoes.

The inscriptions are as follows:—

"Nūc Xpē te peto mis'ere queso qui venisti redim'e pditū noli dāpnare me tuū redēpt'."

"Pur lalme William de Rothewelle qi ci est sepulé jadīs erchidiakn de Essex Provendier de Croprych Ferryng et Valmeton auonie Priez au Roy de glorie qe de lui eueyt pyte en honour de qi devoutement dites Pater noster et Ave."



Quia per peccata nostra quod
 qui uenisti aduinc pidiu
 noli aduincare meum caput
 Duratime ualiam de Iohannis uenit aduinc
 iacob et ualiam de Iohannis uenit aduinc
 Erongit ualiam de Iohannis uenit aduinc
 ne ualiam de Iohannis uenit aduinc
 ment ualiam de Iohannis uenit aduinc

THE "MANTLE COPE" : THE EARLIER FORM OF THE SILK COPE.

(See page 73.)

[P. T. O.]

a mere flap, which could no longer protect the head. Thus it came to be a general vestment of splendour, used when the chasuble was not worn (as in Processions and non-Eucharistic rites), and by those who did not wear the chasuble, such as the chanters in choir. It has never been a distinctively clerical vestment.

A good transitional example, between the loose cloak-like *Cappa Nigra* and the Cope proper is the brass of W. de Rothwell, Plate 19 on the opposite page. This we may call a "Mantle Cope," to distinguish it both from the "Shaped Cope" and the "Straight Cope" of later developments.

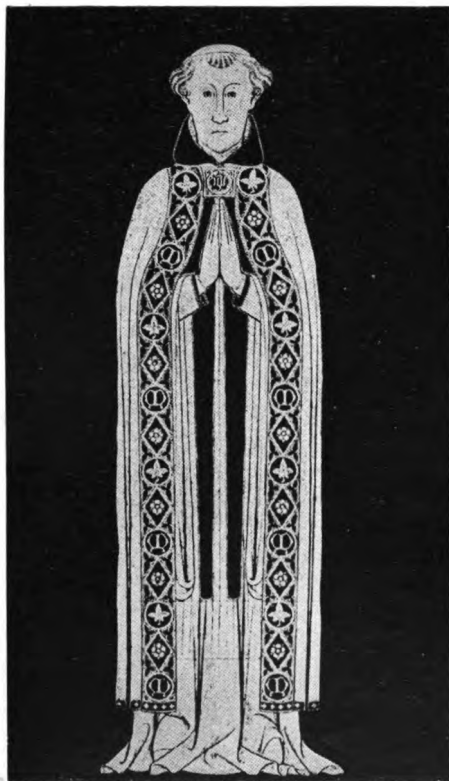
In the First Prayer Book the Cope is given as an alternative to the chasuble: and the 24th Canon of 1604 ordered it for the Eucharistic celebrant in cathedrals. Because of the First Prayer Book it may perhaps still be used by the celebrant. But it is inconvenient and over-ornate, in its common form, for this purpose; and it would appear that the *intention* of the First Prayer Book is that it should be used for "Table Prayers," when there is no Communion, as is shown by the rubric about Table Prayers on Wednesdays and Fridays. Some Mediaeval Missals order the cope for the first part (the Table Prayers part) of the Mass of the Pre-sanctified on Good Friday.

This vestment survived the slovenly days of the 18th century in one or two English cathedrals, and the old 17th century copes of West-

minster Abbey are still in use. The Frontispiece shows one of these purple and silver copes, which were made for the Coronation of Charles II. in 1661, (and thus are of the same age as our present Prayer Book), and were used at the Coronation of Queen Victoria. Plate 21 shows one of the red copes made for the Coronation of King Edward VII. : it will be noticed that in both the hood covers the back of the orphrey. But how infinitely more graceful is the old cope than the new !

The "Straight Cope" is a piece of silk or cloth, cut in a semi-circle, with a border or orphrey (often richly embroidered) along the straight edge : the round edge is often fringed. But this vestment is both more comfortable and more beautiful if its stiffness is overcome by allowing the orphrey to curve, as in the picture by Fra Angelico, Plate 17 (cf. Plate 20) : a modern example of this 'Shaped Cope' is given in Plate 26, where the orphrey is merely represented by a strip of gold braid. The debased flat hood, which varies a little in shape, is often fringed and gorgeously embroidered.

But even in its 15th century form, the cope is already in part debased ; and we should do well if we used it in its real shape as a mantle of silk or other soft material, with a hood of the same (or even without a hood). The cope as we have it is always a little stiff and 'dressy'—if it is not pompous—and out of place among simple English folk in an ordinary parish church. Doubtless it is because this has been very generally felt that



BRASS SHOWING THE PROCESSIONAL VESTMENTS.

Surplice, Almuze, and Shaped Cope. (See pages 73, 94, 96.) Brass of John Mapilton, 1432, Broadwater, Sussex. The maple-leaf is used as a rebus, with the initial of "Mapilton," in the orphrey.

Plate 21.



MODERN WESTMINSTER COPE.

Straight Cope, in red and gold. Made for the Coronation of King Edward VII, 1902. (See page 74.)

the cope has been so little used, in country churches especially, even where the chasuble is worn : it has been felt to be too 'ritualistic.' Yet the cope is really needed, because processions are a form of service which all Englishmen—and perhaps all human beings—love ; and a good church procession does require, aesthetically as well as liturgically, some form of cope. Let us therefore use a plain mantle-like form of the vestment—its proper and original form in fact—without embroidery and the resulting stiffness, and without the debased flatness of the survival of a hood. This will be very like the Cloth Cope of the next chapter, except for the material. Such a "Mantle Cope" might well be the common and typical cope with us, the more ornate form admitting a quite narrow orphrey (as in Plate 19), and the most ornate of all, in great churches at solemn functions, not exceeding the type of the Fra Angelico picture, Plate 17, which is indeed not unlike Plate 19, and appears to have no hood.

Copes are fastened in front by a clasp or piece of material, called a *Morse*. These morses are often richly jewelled, and some of the old ones are the most exquisite examples of goldsmith's work.

In the Orthodox Churches of the East, bishops wear a mantle, the *Mandyas*, which may be classed with the "Other forms of the Cope" of our next chapter ; but the liturgical cope of this chapter is not used. The cope-like vestments worn in some other Eastern Churches are considered by some to be really forms of the chasuble.

CHAPTER XIII

Other Forms of the Cope

THE CLOTH COPE, OR CAPPA NIGRA

(Illustrated in Plate 18.)

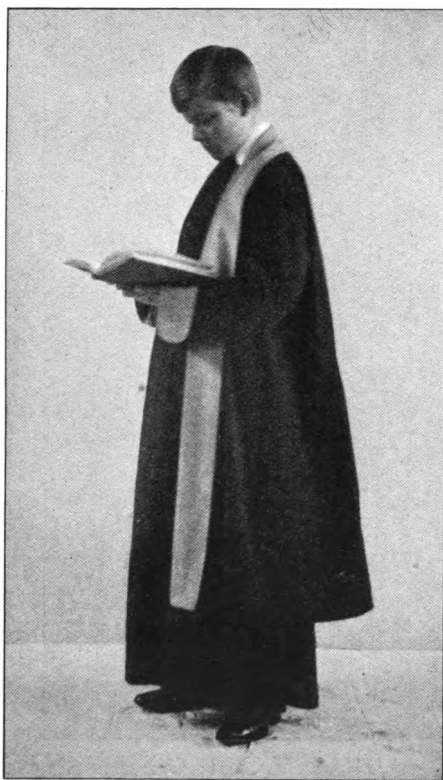
IT seems to be established that the Cloth Cope, called in the Middle Ages *Cappa Nigra* or *Cappa Choralis*, was originally the same as the black mantle worn by monks and by clergy out of doors, and that it was the parent of the silk vestment known as the Cope, or Pluviale, which was described in the last chapter.¹

A black, hooded mantle, shaped like the cope, it was worn over the surplice in choir, generally in the cold season between Michaelmas and Easter, especially in England and France; it was also used for penitential processions. In the middle of the 16th century the cloth cope passed out of general use as a choir habit, and has not been revived; but a similar hooded cloak, worn in the Middle Ages by mourners at funerals,² continued to be thus used by

¹ Examples of the Cloth Cope or Choral Cope, from 14th and 16th century brasses, are given in Figures 72-75 of Mr. H. J. Clayton's *The Ornaments of the Ministers as shown on English Monumental Brasses*, Alcuin Club, 1919.

² See e.g. Plate 30 in the *Parson's Handbook*, 9th ed.

Plate 22.



CLOTH COPE OF THE LINCOLN CHORISTERS.
Of black cloth with white orphreys. (See page 77.)



Scarlet Cappa Clausa with white fur hood. (See page 77.) The tailors have greatly spoilt this cope, but we give an example as it exists.

mourners well into the 19th century. At the present day the cloth cope is being revived as a covering for the surplice at funerals, as in Plate 18, some such protection being urgently required. For similar reasons it is now sometimes used in out-door processions, and for carrying the Sacrament to the sick.

THE LINCOLN COPE

(Illustrated in Plate 22.)

The cloth cope, however, did not perhaps pass entirely away even as a choir habit, since a form of it has always been retained by the four head chorister boys at Lincoln Cathedral. This interesting garment at some time or other developed sleeves and has suffered the usual economy in fullness, but it remains a graceful and distinctive habit. Plate 22 shows it as it is worn at Lincoln, of black cloth with a facing or cloth orphrey of white.

This is the traditional explanation of the Lincoln Cope; but it may be questioned whether it does not really represent a 16th century gown.

THE DOCTOR'S COPE

(Illustrated in Plate 23.)

There is some difficulty in making out the various forms of cloth cope worn in the Middle Ages, and Braun considers the *Cappa Clausa* or Closed Cope to have been a variant of the gar-

ment just described and to have been worn, like it, in choir as well as out of doors¹: but in England at least so far as our present knowledge goes, the *cappa clausa* was an out-door dress, prescribed by Archbishop Stephen Langton in 1222 for archdeacons, deans, and other dignitaries,² and a mark of the doctor of divinity in 15th century brasses.³

This *Cappa Clausa* or Doctor's Cope has been retained as a University robe and is still called a Cope. It is also worn by Bishops in the House of Lords at the opening of Parliament. It is of scarlet cloth, closed all round except for a slit for the hands,⁴ and has a large hood of white fur: Plate 23 shows it as it is worn at Cambridge, like all the works of the modern tailor, of insufficient fullness, but a brilliant habit for all that.

MANTLES

(Illustrated in Plates 2, 24, 25.)

The Mantle differs from the modern cope, in that it has neither hood, orphreys, nor morse: it is open in front and usually fastened at the neck

¹ *Die Lit. Gewandung*, pp. 308, 348, 353.

² Wilkins, *Concilia*, 1737, I, p. 589.

³ Professor E. C. Clark, *Archaeological Journal*, Vol. 50. Fr. N. F. Robinson, *Transactions of the St. Paul's Ecclesiological Society*, Vol. 4.

⁴ Sometimes in the Middle Ages there was no opening at all, which has led some to derive this and all later forms of the Cope from the bell-shaped Paenula.



CANON'S MANTLE OF THE ORDER OF THE GARTER.

Murrey-red lined with light blue. Worn over a Surplice and Almuce. This mantle was designed by Sir W. H. St. John Hope from old examples. Three reproductions of brasses showing the mantle, c. 1370, 1540, and 1558, are reproduced in H. J. Clayton, *The Ornaments of the Ministers as Shown on English Monumental Brasses*. Alcuin Club, 1919. (See page 78.)

TO VIKI ALPHABET

Plate 25.



ROYAL CHAPLAIN'S MANTLE.

Of scarlet silk, lined with white silk : worn over Tippet (with royal monogram), and Surplice. (See page 79.) This, like Pl. 23, is spoilt by insufficiency of material.

Page 79.

with a cord. The *Canons' Mantle of the Order of the Garter*, the habit of the Canons of Windsor, appears first in the 14th century: it is of 'murrey taffeta'—a deep crimson silk—with a roundel bearing the cross of St. George on the shoulder, as in Plate 24. It was revived in the reign of King Edward VII.

The *Royal Chaplains' Mantle* is shown on Plate 25, and would be more graceful if it contained twice the amount of material. A very brilliant garment of scarlet silk, lined with white, it is worn only on state occasions.

The *Mantles of the Dean of the Order of the Bath, and of the Canons*, were first worn in 1913. The Dean's (which is illustrated on Plate 2) is of cerise silk, with the star of the order on the left breast. The Canons' mantles are of white silk. Round caps (similar to those worn by secular doctors at Oxford) are worn with the mantles.

CHAPTER XIV

The Amice

(Illustrated in Plates 4, 10, 11, 12, 13, etc.)

THE Amice (*Amictus*) is a linen napkin worn round the neck to keep the outer vestments from contact with the skin and to fill up the gap that is necessarily left by vestments which have an opening large enough to go over the head. It is thus a kind of short linen scarf,—a neck-cloth that was indeed part of the secular dress of ancient times (see Plate 4). By the 8th century it had become a common Ornament of the Ministers.¹ In the 10th century we read of gold decorations to the amice; and in the 12th this decoration took the form of the strip of material which is called the Apparel (*parura*), and was everywhere used during the rest of the Middle Ages (see Plates 10, 27, 45). The apparel was dropped in Rome, about 1500, and later on by other Churches in communion with Rome; but it is still used in Spain, at Milan, and at Lyons.

The Amice is, then, an oblong piece of linen, ornamented with an apparel of any harmonious

¹ See p. 32.

colour. It is folded at the apparelled edge, put on the head, and tied by tapes that go round the waist ; then, after the albe and other vestments are put on, it is pushed back so that the apparel forms a kind of collar.

CHAPTER XV

The Bishop's Crozier and Mitre

(Illustrated in Plates 14, 26, 27.)

THE CROZIER. Staves or walking-sticks are no doubt as old as man (or older) ; but the Crozier or Pastoral Staff (*Baculus*) is a definite symbol of the bishop's office as chief pastor : it is in fact a shepherd's crook more or less ornamented. Mentioned first in Spain (4th Council of Toledo, A.D. 633) as given to a bishop at his consecration (together with the "Orarium"¹ and Ring), it was apparently for some time a mere dignified walking-stick used by the bishop out of doors, which gradually became an Ornament that was carried in church, as we find it in the early Middle Ages.

At first a simple crook, in the later Middle Ages it was heavily ornamented, as our modern examples mostly are, and it had fastened to it a silken kerchief, the *Vexillum*. It is carried by the bishop, or borne by his chaplain, if his hands are otherwise occupied.

In the East the bishop's staff terminates in two curved branches ending as serpents' heads, with a cross between them. There is also a less ceremonial form which has a simple T-shaped head.

¹ Probably "orarium" here means the pallium.




BISHOP IN CHOIR HABIT.

Rochet, Surplice, Almuce, Cope, Mitre, Crozier.
(See Chapter XV, etc.)


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THE CROSS-STAFF. In addition to his crozier an archbishop is distinguished by a Cross or Cross-staff, which is really his private processional cross, borne before him while he himself carries the crozier. In monuments and seals it is often represented in the hand as a sign of archiepiscopal rank (Plate 27); thus, to give a post-Reformation example, Arthur Ross, Archbishop of St. Andrews (†1704) is represented in his seal with the crozier in his right hand and the cross-staff in his left. But the Archbishop's cross is as ancient as St. Gregory the Great (†604) who is represented with one in his left hand.


THE MITRE, it is said, was at first a conical helmet of white linen (called a *Frigium*, i.e. a Phrygian cap,¹ or *Tiara*) worn in the 8th century by the Roman pontiff in  ²³ out-door processions; but, as it happens, the earliest illustration is on a coin of Egbert, Archbishop of York, 734-766: it next appears in Roman coins of the 10th century. We have no reason to suppose that Egbert wore it in Church, for our bishops are represented as bare-headed till after the Norman Conquest: Archbishop Stigand, for instance, in the Bayeux tapestry picture of Harold's Coronation, wears nothing on his head. By the 11th century however it was a common episcopal ornament, and thereafter it became the most distinctive

¹ It is interesting to know that the *Frigium* is the 'Cap of Liberty,' so called because it was worn by a Roman freedman to cover his newly shaven head.

mark of a bishop (and of some abbots) in the services of the Church.

It is however perhaps more likely that the mitre did not develop out of this tiara but was originally simply a veil, confined
 by a fillet, and afterwards reduced to a
²⁴ skull-cap.¹ A cap made of two pieces inevitably shows two projections when put on the head.

At first the mitre was worn so that these projections were at the sides, and then the
 mitre was turned round so that they were
back and front, and were thus developed into²⁵

 rectangular gables. Thus the mitre reached its most beautiful shape (as in

²⁶ Plate 26) in the 12th and 13th centuries.² In the later Middle Ages it grew taller and less comely, as in Plate 16. Its sides were then curved, till in the common decadence of apparel it reached the awful form familiar in modern heraldry.

On the conical mitre shown in the frescoes at S. Clemente in Rome, (before 1084) there is a fillet: this developed pendent lappets (*infulae*),

¹ A full skull-cap is shown in the 11th century picture of St. Gregory the Great, *Cotton MS., Claudius A*, 3. This is not, as is often stated, a picture of St. Dunstan, who indeed is represented kneeling in front. The enthroned figure is St. Gregory, distinguished by his usual symbol of the whispering dove.

² As Braun well says, the mitre "reached without doubt its highest point" in the middle of the 13th century: "without arrogance, but full of dignity, it may be called an ideal pontifical head-dress." *Die Lit. Gewandung*, p. 474.

which became characteristic, and the fillet itself generally assumed the form of a **I**-shaped orphrey. The mitre came to be richly ornamented and jewelled; and thus these varieties became convenient,—the *Mitra pretiosa*, jewelled; the *Mitra aurifrigiata*, without jewels, used at times of less solemnity; and the *Mitra simplex*, of plain linen, used on ordinary days and on penitential occasions.

In the Greek and Russian Churches the *Mitra* is of the form of the Byzantine imperial crown, and is worn by bishops. In the Armenian Church it is worn also by priests; and arch priests wear it in Russia.



CHAPTER XVI

Some other Episcopal Ornaments

(Illustrated in Plate 27.)

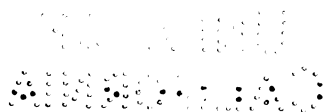
IN the 6th century, as we see in Plate 8, a bishop wore only the albe, dalmatic, chasuble, and pallium; but in the Middle Ages he was very much dressed up on solemn occasions. Over his gown he had a tight-sleeved rochet (and often also a surplice and almuce): over this the usual amice, albe, stole, and maniple. Over these, the tunicle; and over this, the dalmatic.¹ Over these, a chasuble; and over the chasuble the Metropolitan on certain occasions wore a pallium. On his head the Bishop wore a mitre, to which was added in the 14th century a coif or skull-cap underneath. He furthermore carried a crozier, to which the Archbishop added a cross-staff, which was borne before him. On his fingers he wore one or more episcopal Rings; on his hands episcopal Gloves; on his legs episcopal Buskins or stockings; and on his feet episcopal Sandals or shoes. Not content with this, some bishops in the Middle Ages wore a kind of breast-plate called the Rationale (which

¹ See pp. 56-7.



ARCHBISHOP IN FULL PONTIFICALS.

Amice, Albe, Stole, Maniple, Tunicle, Dalmatic, Chasuble, Pallium, Mitre, Gloves, Ring, Sandals, Cross-staff. Brass at New College, Oxford, of Thomas Cranley, Archbishop of Dublin, 1417. (See Chapters XV, XVI.)



is still retained by four bishops on the Continent), of which there were two distinct kinds. In addition to all this, the Pope adds some other ornaments with which we are not now concerned. The Pectoral Cross since the 17th century has also become an episcopal ornament abroad.

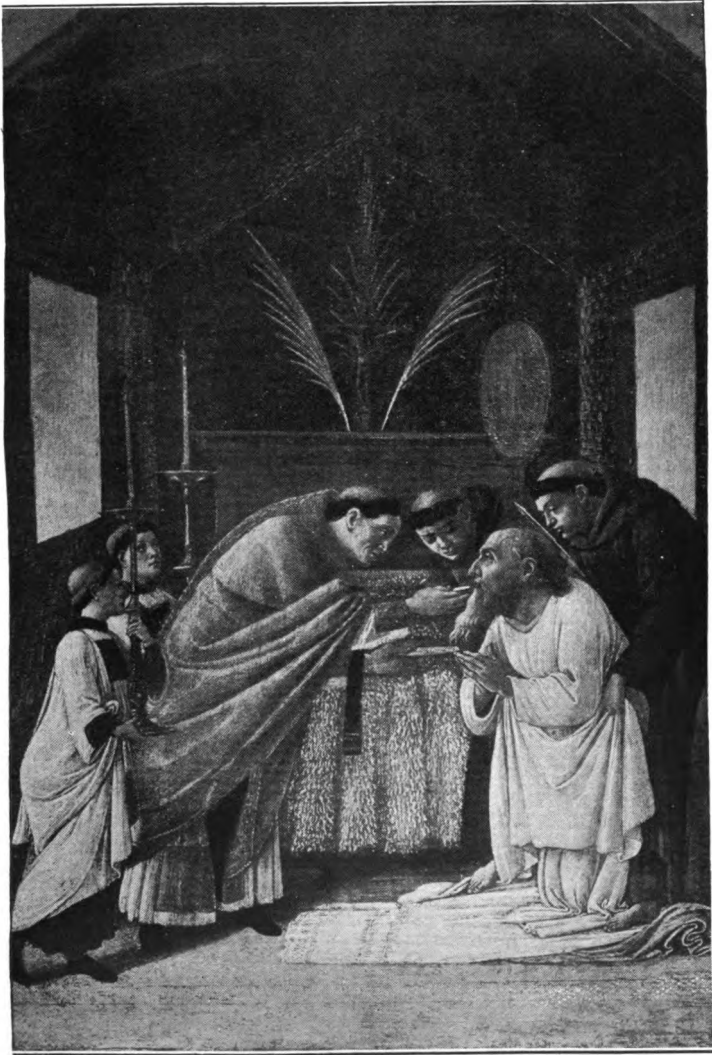
Rings are of course a very ancient secular ornament; but the first mention of a special episcopal Ring is at the 7th century Council of Toledo already referred to on p. 82. Such a ring, large and distinctive, is worn by our bishops to-day.

We find a few instances of liturgical *Gloves* in the 10th century; and gloves of linen, wool, or silk were worn by bishops in the Middle Ages; they were often richly ornamented, and in the 14th century they began to be worn of the colour of the season. Bishops also wore special *Buskins* and *Sandals*, as we have seen in Chapter ix.

A Pectoral Cross is worn over their short cassocks (or 'aprons') by some of our bishops to-day. This hanging cross of precious metal is a very distinctive ornament of Eastern clergy—the bishops wearing also a painted miniature—and has been used by Roman Catholic bishops since the 17th century. From these latter it has been copied by some Anglican prelates during the last half-century. Older instances are very early; and of these there are only two (St. Cuthbert, †686, and St. Alphege, †1012), with a third which is doubtful: but these seem to have been merely personal ornaments; and we know that

bishops (and others) did use as early as the 6th century pectoral crosses as private ornaments and as reliquaries. As such, bishops and ladies may doubtless wear them to-day.

It is curious to reflect on the infirmity of human nature. At a time when English bishops were stoutly opposed to the use of those ornaments which gave special glory or significance to acts in the worship of God, they were still accumulating for their own use ornaments which should rigidly distinguish them from other and inferior clergymen. These ornaments of common and public use—the stringed top-hat, the apron, the pectoral cross, the collar and purple stock, and the gaiters, might all indeed be lawfully worn by a layman, if he had a mind to do so, since their use is supported by no order or authority of our Church. They are therefore outside our province ; and they perhaps will tend to disappear among the new generation of bishops, in England, as already in America.



THE LAST COMMUNION OF S. JEROME. BY BOTTICELLI, c. 1500.

(See page 91, etc.)

[P.T.O.]

This interesting and little-known picture, which we are glad to be able to reproduce, is chiefly interesting from the ecclesiological point of view for the unusual dress of the two clerks. Apparels on the breast of an albe are very rare: there would doubtless be corresponding apparels on the back, making six in all. In this instance, moreover, the albes are worn ungirt and without amices, and are therefore really apparelled rochets—certainly a pretty and convenient dress. The two clerks have brought the candles from an altar, with the priest, who, wearing an apparelled amice and albe under his chasuble (note the great size of the “paenula”), communicates the Saint, holding the paten in his left hand, the fanon hanging from his wrist.

The details are of course Renaissance. We have heard of people who fancied that in a church of Renaissance architecture “fiddle-back” chasubles ought to be used. It is interesting to see that Botticelli, in the full tide of the Renaissance, thought otherwise. If vestments, metal-work, and architecture had to be all of the same ‘period,’ art would long ago have perished. But the fancy for having appropriate chasubles in a Renaissance church would, as a matter of fact, be best met by using the real classical paenula, as in Plate 10.

CHAPTER XVII

The Rochet

(Illustrated in Plates 26, 28-31, 40, 41.)

IN times as early as the 9th century we find traces of a Rochet, a tunic or *camisia* worn as a kind of linen cassock under the other vestments; and one of the Canons of King Edgar (959-975) orders clerics not to come into church without an 'overslip,' which was the same thing.¹ But the word 'rochet' (which is a diminutive of '*roccus*'), and the distinctive use of the garment, belong to the 12th and 13th centuries. The Fourth Lateran Council (1215) ordered prelates to wear the rochet in public and in church, unless they were monks, and thus it became everywhere a sort of episcopal linen cassock, worn out of doors and covered with other vestments in church. It was therefore (and is still) unlike the surplice in being a mark of bishops and certain other privileged persons; but *in this use* it was (and is still) also unlike the surplice in being hardly a liturgical vestment at all, but only a personal mark of distinction,

¹ Braun, p. 131. Some 19th century writers advocated the use of the Stole in choir under the misapprehension that this overslip was a stole!

worn out of doors as part of the official dress, and covered by liturgical vestments in service-time.

This use of the Rochet as ordered by the Fourth Lateran Council has always been scrupulously adhered to on official occasions by our post-Reformation bishops, even in the 18th century when the use of the cope over it was disregarded almost everywhere. But the garment itself, like nearly every other Ornament of the Ministers, suffered a great degradation. Originally an ungirt and unapparelled albe, with even tighter sleeves than the albe (because it was worn underneath), the rochet in the 16th century began to develop larger sleeves and a cuff. This cuff was merely the fur-lined sleeve of the under-garment, turned back over the rochet sleeve. In this form the habit was still beautiful and dignified, as is shown in Cranmer's portrait,¹ and it retained some decencies of proportion in the 17th century; but in the 18th century the sleeves developed into monstrous balloon-like appendages, fastened round the wrist with ribbons, and decorated with stiff ham-frills, which were a survival of the Elizabethan shirt-ruff.² In this final stage of degra-

¹ Reproduced as Plate 26 in the *Parson's Handbook*, 9th ed

² It is quite easy for bishops nowadays to have their cassock sleeves made narrow at the wrists, and so as to turn back (as is often done nowadays with men's ordinary great-coats); and then they can be pulled out when the rochet is worn, and turned back over it. See p. 123.



“CERTAYNE BISHOPS TALKING WITH MASTER BRADFORD IN PRISON.”

(Foxe's *Book of Martyrs*, A.D. 1563, p. 1615.)

The admirably drawn figures of the two bishops well illustrate the “magpie” dress, when it was really an out-door habit, and before it was spoilt by the flattening of the tippet and the inflation of the rochet sleeves. The square cap of these Marian bishops is also pretty nearly of the shape worn by Cranmer. The bishops wear the tight-sleeved rochet, the chimere over this, and the tippet in the graceful folds of the natural silk. The figure behind them seems to be a priest, since he wears a tippet with a full-sleeved gown, and is apparently in attendance on the others. (See page 90.)



BOY IN SLEEVELESS ROCHET.
(See page 92.)

dation the balloon sleeves were sewn on to the chimere, and no longer formed part of the rochet, which was worn sleeveless underneath. In the later half of the 19th century, however, an improvement began; and our bishops are slowly approaching nearer to the manly and dignified dress of Cranmer, modern examples of which are given in Plates 40 and 41. This is the official out-door habit of a bishop.

The proper choir habit of a bishop is shown in Plate 26, where it will be noticed that, following the rubric of the first Prayer Book, he has a surplice over his rochet, which has indeed a graceful effect. From what has been said about the use of the rochet it will be seen that this is right also in principle: none the less, perhaps for convenience, the surplice has been omitted by bishops since the Reformation, and there is good pre-Reformation precedent for the use of the cope over the rochet without the surplice.

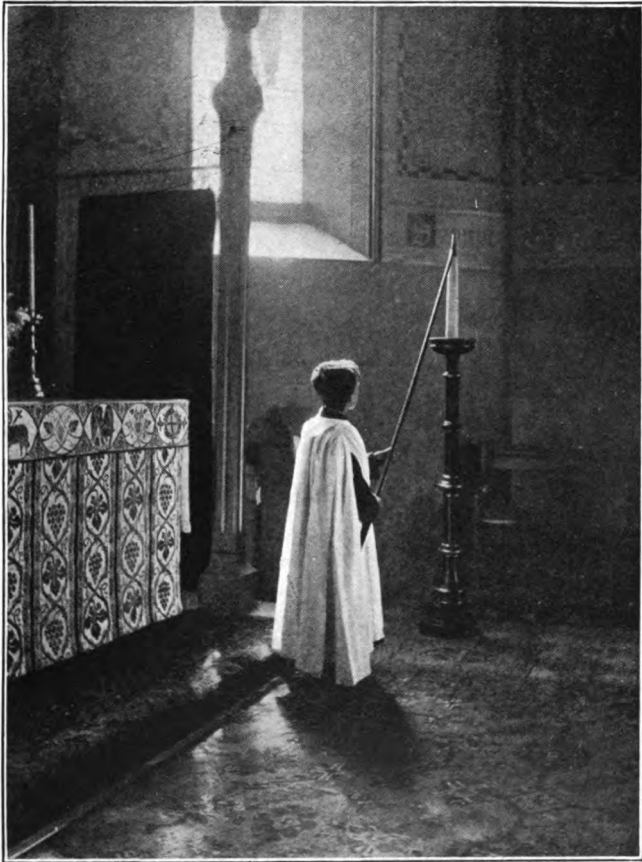
SERVERS' ROCHETS. In the Middle Ages rochets were often worn by servers, doubtless because they are more easy to put on than the albe (with its amice and girdle) and more convenient for their ministrations than the wide sleeved surplice. Indeed a *Sleeved Rochet* is nothing but an ungirt albe, as in Plate 28 (made nowadays a little shorter), and as such it is used both by servers and choristers on the Continent—but not of course in the form of an under-vestment as it is worn by dignitaries.

A rare and rather beautiful example of *Apparelled Rochets* will be noticed in Plate 28. These are in fact apparelled albes, ungirt, with patches also on the breast (and back). In hot countries where cassocks are not needed, such rochets would form a delightfully bright and comfortable garment for servers.

But, where cassocks are worn, the *Sleeveless Rochet* (Plate 30) is even more convenient, and is withal a distinctive and comely garment; and it is recommended by the Convocation Sub-committee¹ as a suitable dress for the parish clerk. Indeed even when the clerk and thurifer wear albes, it may well be worn by other servers.

A third form of server's rochet is the *Winged Rochet* (Plate 31), which is the sleeveless form enriched with pendant strips or false sleeves, so as to be not unlike a surplice with the sleeves slit.

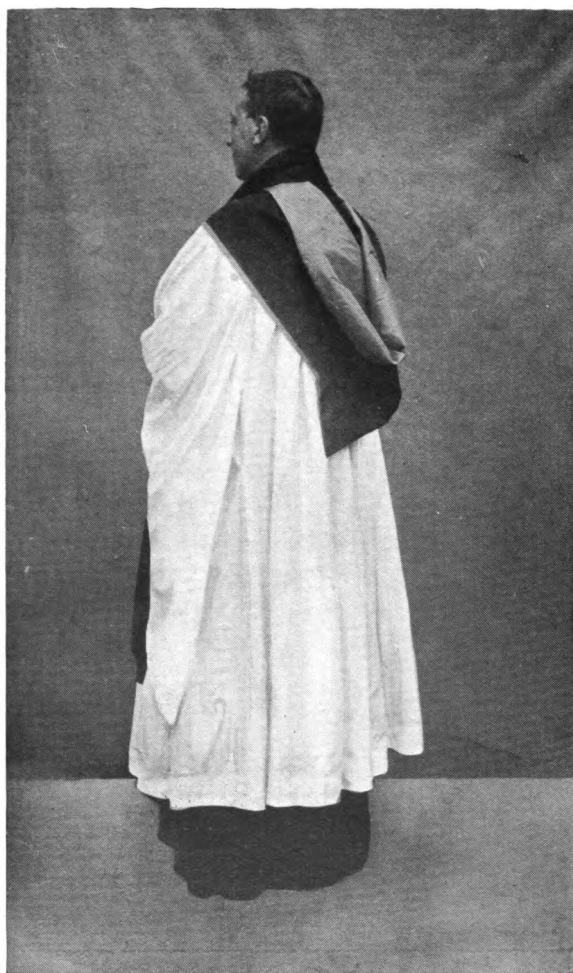
¹ *Canterbury Conv. Report on the Ornaments*, 1908, p. 31.



A CHURCH SCENE : BOY IN WINGED ROCHET.

Photographed at St. Thomas's, Bethnal Green.

(See page 92.)



PRIEST IN CHOIR HABIT.

Surplice, Hood, and Tippet. The Hood is of the intermediate shape "Y" (Cf. Plate 36). (See pages 95, 102.)

CHAPTER XVIII

The Surplice

(Illustrated in Plates 12, 17, 18, 20, 26, 32-4, 36, 46.)

THOSE who associate the Chasuble with the 'Dark days of Mediaeval superstition' would be surprised if they studied the matter to learn that, while the chasuble is Primitive, it is the surplice which springs from the very heart of the Middle Ages.

The word 'Surplice' is an Englished form of *Superpelliceum*, which means the garment worn 'over the fur coat,' *pelliceum*, or pelisse. In the cold churches of the North, men wore a gown lined with furs, and it was difficult to get the tight-sleeved albe over this, while an albe girt over such a garment would look bulging and awkward: thus in the 12th century the *Superpelliceum*, ungirt and with large sleeves, was used in choir. We find indeed even in the 11th century, as early as 1050, a few traces of this. But it is not till the 12th that we have distinct mention of the surplice as a liturgical garment worn by priests: it then gradually displaced the albe as a choir habit, being used also for ministering the Sacraments; and it was fully recognized as a liturgical vestment, though it

does not appear as such in the warmer climate of Rome till the 13th century.

By the 14th century the surplice was everywhere established as the essential choir-habit, the substitute for the albe in processions, in the ministration of Sacraments and all rites outside the actual service of the altar: it was also the official (though not the only) vestment of the lower orders of the ministry. Thus it remains to this day.

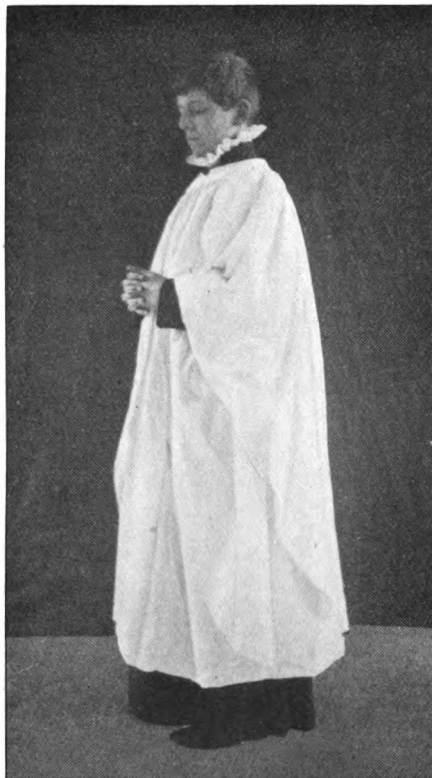
It was never of course worn as a Eucharistic vestment; but none the less it was often worn by the celebrant *under* his albe and chasuble, no doubt for warmth, as for instance, by the monks of St. Gilbert of Sempringham in 1146. This is worth remembering, since it used sometimes to be assumed a few years ago that the Canons of 1604 in mentioning the surplice excluded the albe; whereas the surplice can, like the rochet, be worn under the albe.

The shape of the surplice underwent some development. In the 12th century it was as long as the albe; and the sleeves, which reached two hand's-breadths beyond the fingers, were comparatively narrow (as is well shown in the 15th century picture by Fra Angelico, Plate 17); but the sleeves increased in size, and in our 14th and 15th century brasses (as in Plates 19, 20) and effigies¹ they are as large as they have been from the 16th century² to the present day.

¹ See e.g. Plate 11 in the *Parson's Handbook*, 9th ed.

² See e.g. Plate 25, *ibid.*

Plate 33.



CHORISTER IN SURPLICE.
Showing also the ruff worn in some cathedrals.
(See page 108.)

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A less auspicious development was the shortening of the surplice. In the 14th century the surplice was but little reduced; in the 15th it was much as it is to-day in well appointed churches (e.g. Plates 32, 46). In the 16th it was often very long¹; by the end of that century however, St. Carlo Borromeo had to insist that it must reach "over the knee and nearly to the middle of the shin."² But the decadence which befel every kind of costume was not to be stayed. Lace began to appear on the Surplice—"an abuse which also happened to the albe and the rochet," says Fr. Braun; and speaking of the Synod of Prague which in 1605 ordered the Surplice to be at shortest not more than 10 inches from the ground, he exclaims significantly:—"Would that the garment had always remained as it ought to be according to this decree!"³

As it happened, however, in England (where indeed the rochet underwent its own particular degradation in the period of decadence) the surplice remained unaltered to the present day, except that it was made to open in front, in the age of the wig.

¹ As in the Plate referred to in note 2 above.

² He was repeating almost exactly a decree of the Council of Basle (1419-47).

³ Braun, *Die Lit. Gewandung*, p. 147.

CHAPTER XIX

The Almuce

(Illustrated in Plates 19, 20, 26, 34.)

THE Almuce (*Almucium*, Aumuce, Amess)—always a choir habit of distinction, worn over the surplice by canons and others—was originally in the 13th century a strip of fur which could be worn over the head or pushed back to form an ornament very like the ordinary hood, but open in front.¹ As time went on, a round cap (*pileus*) was used for covering the head, and so the almuce became sometimes a cape (in the common English type, of the 14th, 15th, and 16th centuries, the cape had two narrow elongations in front, as in Plates 19, 20), and sometimes a shaped scarf (as here Fig. 28), while the hood, now a mere reminiscence, often disappeared altogether.² In many

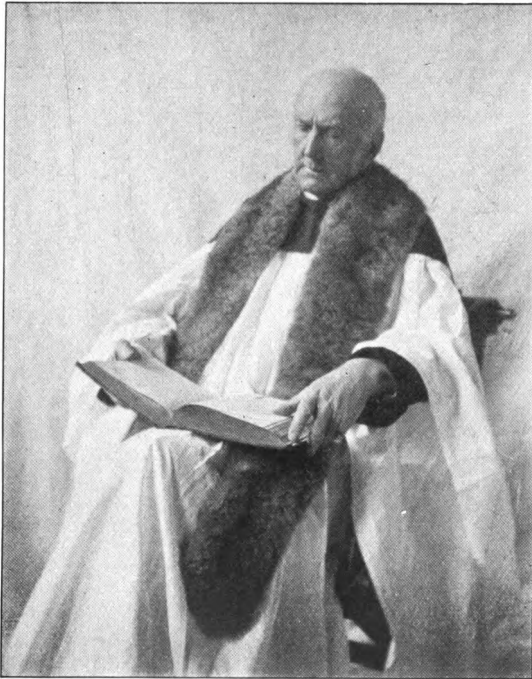


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¹ Both ways of wearing it are well illustrated in Braun, Bild 169.

² The Report of the Canterbury Convocation Sub-committee (*The Ornaments Rubric*, 1908) loses its usual accuracy in this section, (pp. 28-30) and must therefore be read

Plate 34.



CANON IN GREY ALMUCE.
Worn over Surplice and "Y" Hood. (See page 97.)

cathedrals abroad it has been replaced by the Mozzetta, a cape with a small hood worn by cardinals and bishops and granted by Papal favour to the canons of many cathedrals: in those places, (e.g. Amiens, Bayeux, Chartres and Cologne), where the almuce is still retained, it is a mere sign of dignity, carried on the arm and laid on the choir-stalls during service.

Generally of fur, as now, the almuce by its quality and colour marked the rank of the wearer; indeed the inferior clergy of some cathedral and collegiate churches wore it of black stuff or silk. For the higher orders it was of various furs, lined sometimes with fur and sometimes with silk or stuff; but the highest form of all was the Grey Almuce of grey squirrels' fur, which was worn not only by canons but also by bishops over their Surplices. The use of the grey almuce survived into Elizabethan times, and was not even then legally abolished. It should be worn by cathedral dignitaries to-day if they desire to have a mark of distinction—for indeed they can have no other. According to the old custom any cathedral Chapter has the right to fix the material and colour of its almuces. As for shape, now that our churches are warmed, the almuce would naturally assume its more scarf-

with caution. The authors have understood the German *Krag* as meaning a cap, and have thus described the very ample fur *cape* of Braun's fig. 170, p. 357, as "a good example of the cap form."

H

like form, as in Plates 26 and 34, which represent an almuce actually in use; though the more shaped pattern of Fig. 28 would perhaps also suit our modern requirements, if it were made a few inches longer.



BRASS SHOWING PRIEST IN GOWN, CHIMERE, AND HOOD.

Over the Cassock (the narrow sleeves of which are shown at the wrist) is the Gown; and over the Gown the Chimere and Hood of a Master of Arts. This is the brass of William Blakwey, M.A., at Little Wilbraham, Cambs., 1521. (See pages 101, 117, 118.)

CHAPTER XX

The Hood

(Illustrated in Plates 16, 32, 35, 36.)

AKIN to the almuce,¹ though not descended from it, is the Hood (*Caputium*) now an academical garment but originally a common article of Mediaeval attire. To derive it from the Byrrus, as does the Report of the Subcommittee of Convocation,² is entirely fanciful³; and to conclude that the Cap, Hood, and Tippet are "three kinds of birrus" is to build a castle of air upon a foundation of shadows. As a matter of fact the cap and the hood each had its separate origin as an article of every day costume⁴; while the Byrrus, to which such mysterious fecundity is attributed, was merely the winter form of the Lacerna, and is therefore connected with the Cope or with nothing at all.⁵

¹ The almuce was sometimes called *caputium*.

² p. 30 of the Report, a section which, as already stated on p. 96, n. 2, lacks the precision of this generally excellent document.

³ See p. 113, n. 2.

⁴ See pp. 105, 113.

⁵ This is clearly shown in Wilpert's 7th & 22nd chapters of *Die Gewandung der Christen*.

Hoods were indeed in early use as appendages to other garments, such as the *paenula*, *lacerna*, and *byrrus*, as can be seen not only in the 9th century Plate 9, but also on the soldier's *paenula* in the Arch of Trajan, Plate 3. Monks also had hoods attached to their cowls.¹ But the hood as a thing in itself was a distinct garment used in the Middle Ages by monks, by clergy, and also by laymen, ladies, and children. This hood is familiar in old brasses and pictures; Plate 35 and Fig. 29 show it very clearly, while some other varieties can be seen in Plate 16. It is simply a covering for the head—anchored, as it were, by the necessary prolongation over the shoulders without which it would neither keep in position on the head nor protect the back of the neck. Thus it consists of three parts—the hood proper, the cape which covers the shoulders, and the 'poke' or *liripip*² by which it could be grasped and pulled off the head.

Hoods must have been largely used by the clergy in choir before the 14th century, because in that century the Cap was substituted for it by many Synods.³ It was all this time a common article of secular attire: in Chaucer (†1400) the Squire's Yeoman, for instance, is "clad in coat and hood of green," and the Miller in a "white coat and blue hood." The clergy also wore

¹ See p. 28. The Cowl itself (*Cuculla*, *Cucullus*) was not a hood, but a coat so large that the Scapular was substituted for it in working hours.

² See p. 105.

³ See p. 114.

UNIV. OF THE HOOD COLLEGE

hoods over their Gowns, and so did judges, as well as common people, in the 14th and 15th centuries.

Naturally the official hoods came to be distinguished by their material ; and in this way the special academic varieties grew up. From at least the 13th century undergraduates and scholars wore hoods unlined, bachelors had their hoods lined with badger or with lambswool, while those of higher university degree wore hoods lined with more expensive fur. In the 15th century silk might be substituted for fur during the summer months. In the Statutes of All Souls at Oxford in the 15th century the fellows who were graduates are required to wear over their surplices furred hoods, according to their degrees ; and the graduates of King's College, Cambridge, were ordered to be present at Evensong, Mattins, and other Hours, and at Procession and Mass, wearing their surplices and hoods duly lined. The ordinary parish priest of the 15th century is told by John Myrc¹ to have a hood over his surplice when he visits the sick and to pull it over his eyes, and to do the same with his hood when he hears confessions.

It was thus natural that the hood should have become so constant a feature of the modern choir habit, though indeed it was not ordered but only allowed ("may use") by the First Prayer Book for cathedral churches and colleges, and was recommended as "seemly" for preachers everywhere.

¹ *Instructions* (Early English Text Society), p. 27.

Even hoods were made illegal by the Prayer Book of 1552, which ordered the "Surplice only" for priests and deacons, and the Rochet for bishops; but this book never had the authority of the Church, and was suppressed before it had come into general use. Canon 25 of 1604 orders Hoods in cathedral and collegiate churches and Canon 58 orders them for all graduate ministers, while Canon 74 orders Hoods or Tippetts as the outdoor dress of graduate ministers over the Gown.

The Ornaments Rubric of our present Prayer Book (1662) takes us back to 1548-9, and thus leaves a greater liberty as to the hood; but custom when it is not contrary to law has decisive weight, and the hood should be used as part of the normal choir-habit of graduates.

The hood, though made in one piece and put on over the head, had necessarily, as we have seen, a short cape, as in Plate 35. Slight alterations of the cut however in modern times gradually lessened the cape; and with the advent of wigs the hood was cut open in front, and a narrow strip inserted to hold it together, so that it ceased to be a hood in anything but name. It is now steadily recovering its proper shape, and is already often seen in the intermediate form illustrated on Plate 32; and sometimes in its proper form, as in Plate 36, where it is conveniently distinguished by the letter X, the intermediate shape being there called by the letter Y, and the common debased shape, Z.



DOCTOR'S FULL CHOIR HABIT.

A Doctor of Divinity of Oxford, wearing with his surplice a scarlet chimere, scarlet hood lined with black silk, tippet, and black velvet square cap. The chimere, worn over the surplice, with the surplice sleeves pulled through its armholes, is generally used on high festivals only. The hood is of the true shape, the "X" shape of the Warham Guild—not what the catalogue of the Guild calls the "falsehood" (Z), nor the intermediate and transitional shape (V). The cap, like the hood, designed by our leading authority on academic dress, is also of the true shape. The black silk tippet is worn in its natural folds. (See page 102, etc.)

Page 102.

TO THE
ABORIGINAL

Doctors generally have scarlet hoods, Masters and Bachelors of Arts black ones. In America however the shape of the hood indicates the degree, the colour of the lining the University or college, and a velvet trimming the faculty.

The *linings* vary according to the University and the degree, as will be seen by the following more common examples :—

Scarlet cloth, black silk lining : D.D. Oxford, Dublin.

Scarlet cloth, pink lining : Cambridge D.D., and LL.D.

Black cloth, purple lining : D.D. Edinburgh.

Scarlet cloth, white lining : D.D. Glasgow ; Mus.D. Edinburgh, London.

Violet silk or cloth, white satin lining : D.D. St. Andrews.

Scarlet cloth, lined purple : D.D. Aberdeen.

Scarlet cloth, lined red : D.D. London.

White damask, crimson lining : Mus.D. Oxford.

Cream damask, cherry lining : Mus.D. Cambridge.

Gold velvet or satin (various linings) : Doctors, Victoria.

Scarlet cloth, blue lining : London, LL.D.

Scarlet cloth, russet lining : London, Litt.D.

Scarlet cloth, slate lining : Oxford, Litt.D.

Scarlet cloth, scarlet lining : Cambridge, Litt.D.

Scarlet cloth, pink and light blue shot lining : Cambridge, D.Sc.

Scarlet cloth, gold lining : London, D.Sc.

Black cloth, lined green : Edinburgh, D.Sc.

Black cloth, lined royal blue, shot with maize : Edinburgh, Litt.D.

Black silk, crimson silk lining : M.A. Oxford, St. Andrews.

Black silk, white silk lining : M.A. Cambridge, Aberdeen, Edinburgh.

Black silk, blue silk lining : Dublin M.A.

Black silk, lined purple : Durham, M.A.

Black silk, lined bell-heather : Glasgow, M.A.

Black silk, russet silk lining : London M.A.

Black, black lining : B.D. Oxford, Cambridge, Dublin, Durham.

Black stuff, white fur lining (the mere border is an abuse) :

B.A. Oxford, Cambridge, Dublin, Durham.

Dark cherry, white fur lining : Mus.Bac. Cambridge.

Light blue, white fur lining : Mus.Bac. Oxford.

In the above examples there is sometimes a minor distinction when the colours of different Universities are the same.¹

Some of the rules of Universities or their tailors were made in the 19th century on insufficient knowledge, and need revision. Hoods, for instance ought always to be lined, not bordered ; and B.D. hoods ought not to be unlined, as is sometimes said, but lined with silk like other hoods (a watered silk would be a great improvement on the black). Nor can hoods properly be distinguished by their shape : there is only a right shape, and other shapes more or less debased. A hood in fact is a hood, and a lining is a lining.

¹ The complete list of hoods is very long. See article "Universities," *Encyclopaedia Britannica*, 11th ed., vol. 27, p. 779.



PRIEST IN ACADEMICAL DRESS.
Master's Gown, Tippet, Bands, and College Cap.
(See page 123.)

CHAPTER XXI

The Tippet or Scarf

(Illustrated in Plates 25, 29, 36, 37, 39-42.)

THE Tippet (*Liripipium*) is in its origin part of the hood, so that to wear them together is not to wear two forms of the hood, but to wear the hood in two parts. Curiously enough, indeed, the tippet is none other than the liripip, already referred to on p. 100, which hung down from the back of the hood; this appendage (the Liripip, Typet, Poke, *Tipeum*, *Cornutum*—for it was called by all those names) was much lengthened in the 14th century, so that Chaucer describes the Friar as carrying his knives and pins, “to give faire wives,” in the “poke” of his hood. A Constitution of Archbishop Bourchier,¹ 1463, forbidding undergraduates the use of “Liripips or Typetts” round the neck, shows that the trailing liripip of the hood was at that time regarded as dandified. It was sometimes wound scarf-wise round the neck. Fashion had, at this time, turned the hood into a



¹ Wilkins, *Concilia* (ed. 1737), III. 580, 586.

kind of turban,¹ with its liripip hanging down on one side and its cape on the other; then fashion decreed a further step, and the hood was represented by a padded roll of cloth fitting the head, from which emerged the cape and liripip. When this picturesque hat was worn on the head, the cape fell to the shoulder, or nearly to it; the liripip, which was much longer, hung down nearly to the ground,² or was twisted round the neck as in Fig. 30.



30



31

When not worn on the head, it was thrown over one shoulder as a scarf (Figs. 31, 35); after the ring had disappeared, the hood was still worn in this *négligé* manner, as is shown on the kneeling figure in Plate 45. Examples also occur of a hood, worn 'squared' over both



32

¹ But the hood was still worn as well in its original form on the shoulders; thus Bouchier mentions as a mark of distinction—"Hoods, with short liripips, commonly called tippets," as well as the "little hats with liripips," worn round the neck.

² It is thus shown on a priest in three miniatures of the British Museum MS., *Harl.* 4425, of which two are reproduced by Fr. Robinson in the *Transactions of the St. Paul's Ecclesiological Society*, Vol. V, Part I. Examples of this headgear, worn with slight variations, are very common in 15th century art.

shoulders, so that the cape covered the right shoulder, while the liripip was attached by a brooch to the front of the left shoulder (Fig. 32). The hood is still worn 'squared' by the Proctors at Cambridge on certain occasions: a trace of it survives in the lappet attached to the back of the Proctor's gown in Oxford. This tippet has been oddly supposed by one writer to be a chalice veil in the brass of John Yslyngton (Fig. 34, p. 114); it is of course nothing of the sort. Fig. 33 shows the same squared form of the hood worn more loosely and without a brooch.¹



33

In the 16th century we find the tippet worn long over both shoulders, as at the present day.² Bishops wore it then out of doors over the chimere, lined with sable fur, as in the modern portrait, Plate 41. Priests wore it, as they still do, of black silk only. Like other garments before it, the tippet gradually passed into use in the services of the Church, the earliest mention of this being in 1549 at St. Paul's Cathedral, when the petty canons took to wearing, instead of their almuces, "tippets like other priests."³

¹ The hood is worn squared, with the liripip fastened on the left shoulder by a brooch, as in Fig. 32, but *over the surplice*, in the brass of William Lawnder (c. 1530), reproduced in H. J. Clayton, *The Ornaments of the Ministers as Shown on English Monumental Brasses* (Alcuin Club), p. 167. Mowbrays, 1919.

² e.g., in the portrait of Archbishop Warham, 1527, and of Bishop Fox, who died in 1528.

³ Wriothesley, *Chronicle*, II. 14.

The Canons of 1604 order the silk tippet (which in the Latin version of these Canons is still called *liripipium*) as part of the out-door dress of graduate priests and deacons over the gown, and allow non-graduate ministers to wear over the surplice in church a "decent Tippet of black, so it be not silk."

The tippet is a plain strip, which is folded double, but should not be pleated at the neck—of black silk for graduates, of stuff for non-graduates. Dignitaries ought properly to wear the almuce in choir; and this applies to bishops also, for their "Tippet of Sables" is worn only with the rochet and chimere—not with their proper choir habit. Ordinary priests and deacons wear the tippet both in choir over the surplice (Plate 32), and out of doors over the gown as in Plates 37, 39, and 42.

TWO LOCAL CUSTOMS

This may be the place to mention two local customs which have a historic interest. At York and Salisbury and one or two other cathedral churches, the boy choristers wear a ruff attached to their cassocks, as in Plate 33. At St. James' Palace the choristers—"the children of the Chapel Royal" wear a curious and very brilliant livery (Plate 44), like the liveries worn by certain important Russian choirs, consisting of a scarlet and gold coat, with ruffs at the wrists, worn with

Plate 38.



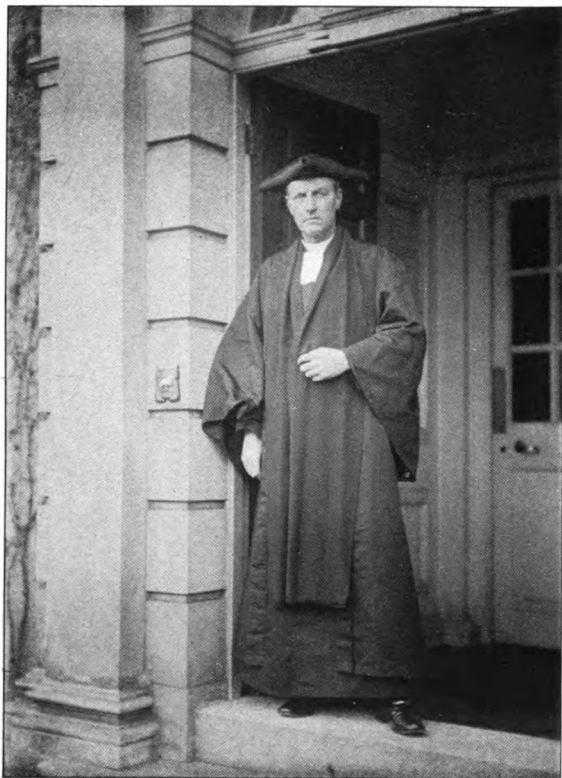
CLERK IN TUNICLE.

Carrying the Eucharistic vessels in the Offertory Veil.
(See page 109, etc.)

bands and with the college cap, and over scarlet knee-breeches and black stockings.

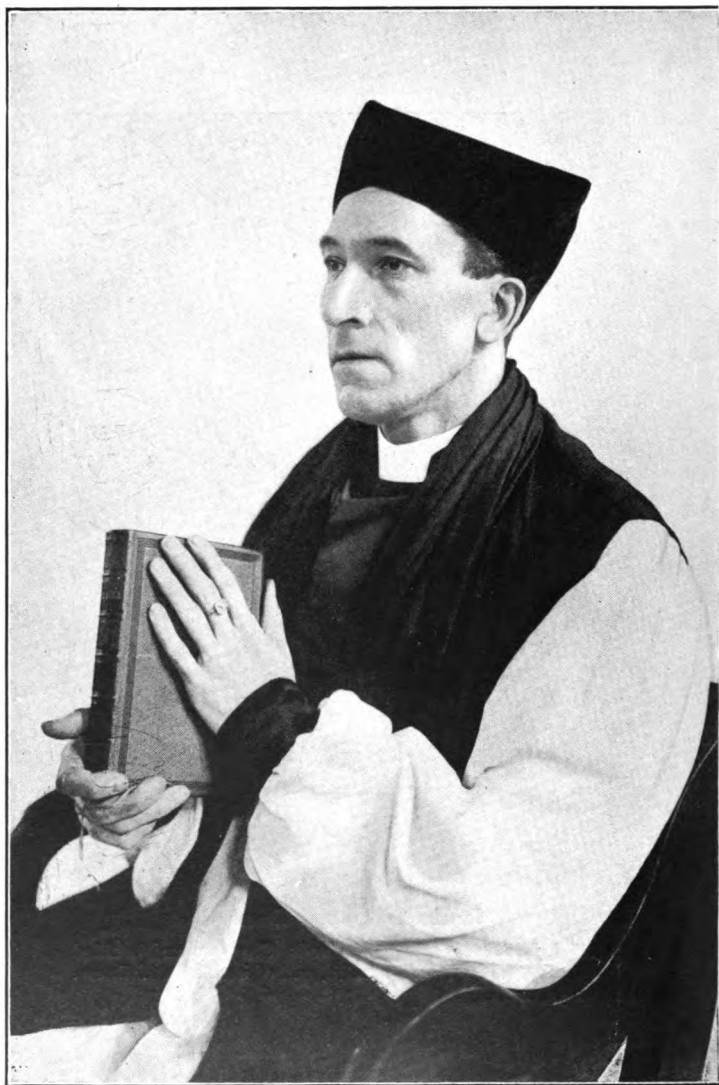
THE OFFERTORY VEIL

We may be content here with a bare mention of the Offertory Veil ; since, though thrown over the shoulders, it is perhaps an Ornament of the Church rather than of the Ministers. A long strip of silk or other material, used by the clerk when he carries in the sacred vessels, it is shown in Plate 38. The custom of thus muffling the hands, when carrying an object of special honour, is one which the early Church shared with contemporary classical civilization.



PRIEST IN COURT DRESS.

Silk Priest's Gown, Tippet, Bands, Chapeau, and buckled Shoes. The gown is tailor-made, and of insufficient fullness. (See page 121.)



BISHOP IN VELVET SQUARE CAP, ROCHET, CHIMERE, AND SILK TIPPET.
(See page 115, etc.)

Page 111.

PART IV

OUT-DOOR COSTUME

ALTHOUGH such garments as the Chimere and Gown are not really Ornaments of the Ministers, yet they are included for convenience in this book—partly because the reader may care to know something of the costume which the clergy are ordered to wear in the streets, and partly because it has always been lawful for any minister to preach in his out-door habit, and therefore the chimere and gown may be seen in the most law-abiding churches.

We will begin with the Cap, because it forms a bridge between Parts III and IV. It is not a liturgical ornament even in the Roman Communion, and its square form is in the Anglican Communion associated with out-door use. But a round coif is allowed by the 18th Canon of 1604 to be worn in church by those who need such protection.

CHAPTER XXII

The Square Cap

(Illustrated in Plates 18, 29, 36, 40, 41.)

JUST as the hood was originally a common article of attire, so was the Cap but a development of a simple secular head-dress. It did not originate in the mediaeval almuce,¹ still less in the ancient byrrus, for the word *Biretum*² was a later alternative to the earlier name *Pileus*, by which the Cap was called in the 12th century.

Such a round cap or coif can be traced indeed very far back ; for although the ancients went bare-headed, they wore caps sometimes. Thus, for example there are two pictures in the catacombs of *fossors*—the men who excavated these great labyrinths—in the *Pileus* which doubtless they wore as a protection during their work underground. Such a cap of felt, leather or wool is sometimes mentioned : there is a letter, for instance, by St. Jerome to Paulinus, Bishop of

¹ See p. 96, n. 2.

² The etymology of *Biretum* is doubtful. Prof. Clark (*Archaeological Journal*, Vol. 50) inclines to the belief that it comes from a word, *birrus*, meaning a coarse stuff. The Byrrus, on the other hand comes from the Greek *purros*, flame-coloured or ruddy.

Antioch,¹ wherein the saint jokingly accepts the present of a woollen *pileolus*, or little cap, "for the warming of my old head."

Here then we have the pileus as a comfortable and unobtrusive cap, worn by anybody out of doors. Every one who has looked at the Old Masters knows how common this round cap is in Mediaeval pictures. It was in fact a lay garment, and as such it is described by the Synod of Bergamo in 1311, which orders the clergy to wear "*bireta* on their heads after the manner of laymen." There was evidently a movement in the 14th century, both in England and elsewhere, to make the clergy drop the use of 'hoods or monstrous capes' on their heads in choir, and instead to be bare-headed or to wear only this round cap.²



But the round Cap, being made of four pieces, gradually became square. It had a point or button at the point where the seams met at the top—an obvious convenience for taking it off. In the first half of the 16th century the seams developed into distinct ridges along the cross-seams, and the cross-seams came to be looked upon as symbolic of the clergy.³ Thus

¹ S. Jerome, Ep. 85.

² Braun, *Gewandung*, p. 511.

³ Some English writers have attempted to allocate different shapes of cap to various ranks of the clergy; but this is somewhat precarious in the present state of our knowledge, and the slight variations may perhaps all be attributed to differences of place and date, such as can be illustrated by a comparison of Braun, *ibid.*, p. 513 with our English examples.



BISHOP IN OUT-DOOR DRESS.

With Tippet of Sables and Rochet, Chimere, with black velvet Square Cap. (See page 107, etc.)

the round cap became square, reaching its best development in the middle of the 16th century, as we see it in the famous portrait of Cranmer.

The Square Cap was immensely disliked by the Puritans, but nevertheless was enforced during the reign of Elizabeth, and by the 74th Canon of 1604, as the out-door head-dress of the clergy. This *Coif*, by the way, had had a new lease of life given to it in the later Middle Ages (just as the Square Cap was beginning to assume a distinct shape), because, owing to the increasing size and discomfort of the mitre, a little *pileus*, called *Pileolus*, was worn as a kind of buffer between the mitre and the head. A Coif or Mozetta is now used in the Roman Church, of white by the Pope, of red by the Cardinals, of purple by bishops, and of black by other clergy. With us the coif is generally black; but Archbishop Laud's skull-cap (preserved at St. John's College, Oxford) is red.

The Square Cap, however, is traditionally black with us—of velvet for bishops and doctors (as in Plates 36, 40, 41), and of cloth for other clergy, as in Plates 18, 42. Like other garments, it degenerated after the Reformation, reaching the various forms of the modern Birretta abroad; while in England it gradually flattened out at the top, becoming first a kind of square Tam-o'-shanter, and then a mere board without any cross-seams, as in the College Cap of to-day.¹

¹ I follow here Prof. Clark in Vol. 61 of the *Archaeological Journal*.

The button had become a tuft in the 17th century, and by the 19th the tuft of the college cap had become a tassel. Latterly the Square Cap in its proper shape, as in Plates 36 and 42, which is far more convenient as well as more beautiful, has been revived amongst us.

We may add that the college cap in its present mortar-board shape looks atrocious on the heads of women. The university authorities should devise a soft cap (somewhat of the style traditionally worn by Portia in the *Merchant of Venice*) for women-graduates.

CHAPTER XXIII

The Chimere

(Illustrated in Plates 29, 35, 36, 40, 41.)

THE Chimere (*Cbimera*, etc.) is a mantle with armholes (originally slits) open in front, and used all over Western Europe since the early Middle Ages. It was worn by bishops over their Rochets before the Reformation as their out-door habit, even when they went on horseback : it is part of the episcopal walking-dress which the bishops are warned not to 'intermit' by the 74th Canon of 1604 ; and it is always used by them as their Court-dress and in the House of Lords.¹ It has also been worn by Post-Reformation bishops as a liturgical vestment, but as this has been done in opposition to the Law, which through the First Prayer Book orders the albe or surplice—not the chimere—over the rochet, together with the vestment or cope, it cannot claim to have the authority of a legitimate custom : nor has it ever been sanctioned ; for the only other pronouncement on the subject—that of the Canons of 1604 orders the cope, and not the chimere, to be worn by the principal minister at the Holy Communion in Cathedral churches.

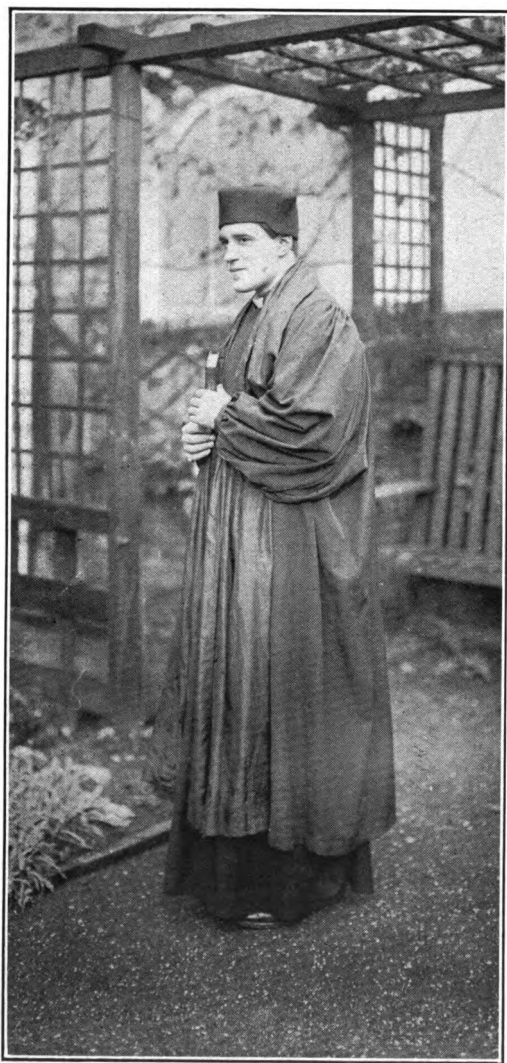
¹ With the exception mentioned on p. 78.

It is true that the Primitive vestments, the chasuble, dalmatic, etc., were also once out-door garments, but their transference to church use has every legal sanction. The liturgical use of the episcopal over-garment, the chimere, on the contrary, has no authority whatever, and can only be justified on the assumption that every bishop is a law unto himself. The lawful use of the chimere is that the bishop should go to church wearing it over his rochet, and should take it off in the vestry, just as the priest takes off his gown. But, since the out-door habit may be used for preaching, a bishop has every right to preach in his chimere if he pleases, just as a priest or deacon may preach in his gown; and possibly, if not actually officiating,¹ a bishop may be justified in assisting at Mattins or Evensong in his chimere.

The Chimere is generally either black or scarlet, though before the Reformation it was sometimes of other colours. The tippet² is worn with the chimere, but to this some bishops in the last fifty years have mistakenly added the hood. At the present day bishops wear on special occasions a scarlet chimere over the rochet, and a scarlet cassock under it. The chimere has been somewhat narrowed; but it is easily made

¹ He is ordered by the First Prayer Book, which is law as to all Ornaments, whenever he *executes* any public ministration to 'have upon him, beside his rochet, a surplice or albe, and a cope or vestment.'

² See p. 107.



PRIEST IN CANONICAL HABIT.

(See page 123, etc.)

[P.T.O.]

This photograph shows the outdoor dress, ordered by the seventy-fourth Canon as the official dress of the clergy—priest's gown, tippet, and square cap: it will be noticed that the gown has its sleeves of the earlier shape (an illustration, A.D. 1693, will be found in Plate 18 of the *Parson's Handbook* (ninth edition; Oxford University Press, 1914.), another, 1690, in *Everyman's History of the Prayer Book* (p. 212; Mowbrays, 1912)). The tippet hangs in beautiful natural folds, being neither pleated nor doubled; and the square cap is of the shape recently designed by the Warham Guild. This dress ought to be worn according to law at least on all official occasions, and on the way to church; but there are many occasions when custom practically enforces ordinary dress.

graceful, and when thus worn with a well-shaped rochet (as in Plates 36, 40, 41), it is far removed from the very ugly 'magpie' dress that characterized the 18th and 19th centuries. Nothing could be better than the rochet, chimere, and tippet of sables in the portrait of Cranmer at the National Portrait Gallery.

The chimere of an Oxford Doctor of Divinity is shown in Plate 36, the old Master's chimere, now superseded by the gown, in Plate 35.

CHAPTER XXIV

Cassock and Gown

(Illustrated in Plates 35, 37, 39, 42.)

THE Cassock, though it is always worn in Church, is not a liturgical ornament—not an Ornament of the Ministers—but is simply the ordinary under-garment of the clergy. All that can be seen of it in Mediaeval pictures or effigies is the narrow ends of the sleeves, under the sleeves of the gown, as can be seen in Plate 35, and in the layman wearing a gown in Fig. 35.¹ In earlier times the question of the gown and cassock is of little importance; because the albe, which



35

was worn for all services, reached of course to the feet.

In later Mediaeval times we find many pictures

¹ This is well shown in the brass of Edmund Geste, Bishop of Salisbury, 1578, in Salisbury Cathedral (reproduced in H. J. Clayton, *The Ornaments of the Ministers as Shown on English Monumental Brasses*, Alcuin Club Collection XXII, 1919). The gown has often been mistaken in this brass for a bishop's rochet. He is however probably wearing a loose-sleeved gown over a tight-sleeved cassock: he has a tippet worn very full and loose, and carries a book and a walking-stick.

Plate 43.



THE SERGEANT OF THE CHAPEL ROYAL, 1908.
In an ornate form of Verger's Gown, holding his Verge
or Mace. (See pages 123, 124.)

of the gown (of various colours), worn not only under the surplice and other vestments in church, but also worn by the clergy out of doors with the hood (and chimere as in Plate 35), and sometimes with the tippet.

The cassock has come down to us as a double breasted garment girt by a short band of cloth or silk called the Cincture ; and when the other clergy dropped its use out of doors, the bishops, deans, and archdeacons, retained it in a shortened form as the 'Apron.' But the cassock was not given up out of doors till the 19th century. By the 74th Canon of 1604 it was maintained with the gown, hood or tippet, and square cap, as the official walking dress of the clergy : and it was still universal in the 18th century—the Roman Catholic clergy being then as now forbidden by law to wear the cassock in the streets, so as to prevent their being mistaken for Anglican priests.

At that time the clergy used the ordinary hat of the day instead of the square cap—a custom which is still often followed now as being less conspicuous. The hat of the 18th century was three-cornered ; and this, under the curious name of the Chapeau, is still required when priests or deacons appear at Court. A priest attired in Court dress—cassock, gown, tippet, bands, chapeau, and buckled shoes—is shown in Plate 39.

Thus the out-door habit survived. In 1810 it was still in common use in the streets. But by the reign of Queen Victoria it was only seen at Court, and in the pulpit : old fashioned clergy

still wore it occasionally on the way to church, and sat for their portraits in it : in the ancient University towns alone the College Cap and Gown, sometimes with the cassock, continued to be worn in the streets ; but the cap and gown in their usual academic forms have ceased to be ecclesiastical. Only within recent years has the use of the canonical habit been revived outside the older University towns, though it is obviously convenient, as well as seemly, for the cassock and gown to be worn at least on the way to church. There are few garments more beautiful and full of dignity than the Priest's Gown, worn with the cassock, tippet, and square cap, or even (as a time-honoured compromise) with a less distinctive head-gear. The Priest's Gown is also by far the most graceful and convenient dress for the preacher, if it does not involve too elaborate a change of attire, as it might when he is also acting as one of the ministers at the Eucharist.

We may add here that black is not the one necessary colour for priests' cassocks, any more than a so-called purple is for bishops', or a violent scarlet for servers'. There is no rule. Choristers and servers may well have cassocks of a good blue or red, as well as of black. In hot climates cassocks are usually white, and are still better of tussore colour. Chaplains might quite well have them of khaki, which is much the most useful on active service. In our own country the clergy may well have them not only of black, but of other quiet colours—as the clergy do in the

Eastern Churches : dark grey, for instance, or the medium grey of grey flannel—colours which look well with the black gown and tippet, as well as with a surplice of proper length.

A bishop's cassock may be of any colour ; but it should be made with the sleeves to turn back, so that these can be pulled over the rochet sleeves at the wrist, to make the cuffs in their proper and convenient form, as is mentioned on p. 90.

One of the forms of the Priest's Gown of Canon 74 is shown in Plate 42 ; a later and less comely development (the sleeves turned in) in Plate 39. The older form had narrower sleeves, as in Plates 29, 35. The M.A. gown appears with the tippet and the Bands (a non-liturgical ornament still required by custom on some occasions) on Plate 37. There are many other forms of gown, such as those worn by doctors of various sciences, bachelors, and undergraduates at the Universities, foundation scholars in public schools, and choir-boys, varying in shape, colour, material, and ornament ; but the most familiar in church is the velvet-trimmed gown of the Verger, which attains a specially elaborate form in that of the Sergeant of the Chapel Royal, Plate 43.

Gowns come to us from the Middle Ages ; and the Priest's Gown—so far from having anything to do with Geneva—was as bitterly opposed by the Puritans as the cope or surplice. The identification of the various Mediaeval forms of gown, the Tabard, *Cappa Clausa*, and such like, is too intricate and uncertain to be attempted here.

WANDS AND MACES

Our list of personal Ornaments would perhaps hardly be complete if we omitted all mention of the Verges or Maces, Staves or Wands, which are used by those who make the way for processions, whether they be churchwardens or vergers. They are as distinctive of these important church officers as the Crozier is of the bishop, and their use adds very greatly to the interest and beauty of processions. The churchwardens' Wands have generally metal heads bearing a little figure of the patron saint, or some other symbol appropriate to the dedication of the Church ; the shorter Mace of the Verger often has a similar but lighter head, and is sometimes of metal throughout. In important processions, where other marshals or stewards are required, these should all have white wands, tipped with gilding or colour.



CHOIR HABIT OF THE CHILDREN OF THE CHAPEL ROYAL.

Black stockings, scarlet knee-breeches, scarlet and gold coat, bands, college-cap. (See page 108.)

PART V
SIGNIFICANCE OF THE ORNAMENTS



A BISHOP CELEBRATING THE HOLY COMMUNION IN
THE 15TH CENTURY.

The "Mass of S. Gregory," the vision appearing above the altar, the perspective of which is slightly confused. The saint wears an ornate dalmatic under his large embroidered chasuble: there are no lights on the altar, but the deacon and subdeacon (who wear plainer tunics with apparelled amices) hold torches. The first of the laymen on the right wears a tippet flung over his shoulder.

CHAPTER XXV

The Colour of Vestments

IN the Choir-habit, colours are mainly associated with the Hoods of the various degrees¹; but the more Primitive over-vestments—the Chasuble, Dalmatic, Tunicle, Stole, Maniple, and Cope—are usually worn of various colours, illustrating (with the Altar-frontal) the seasons of the year. This useful and instructive custom grew up very slowly. We have a 5th century example of the changing of *material* for curtains, in the *Charta Cornutiana*, a deed of gift drawn up for a village church near Tivoli in the year 471 (printed by Duchesne in his introduction to the *Liber Pontificalis*); Flavius Valila bestows among other things three sets of curtains, of silk, half-silk, and linen, to be used on the great festivals, ordinary feasts, and weekdays respectively. The earliest traces of any distinctive variation of colour are in the 6th century, when white is occasionally mentioned as the special colour for Easter, the Chasuble (which was usually red or brown) being apparently worn of any colour at all seasons of the year.² That is indeed still the most general practice in the Eastern Church to this day. In the 9th century we find in some places, besides white for

¹ See pp. 103-4.

² See p. 14.

Easter, black¹ or dark vestments mentioned for penitential occasions ; this would give a rough three-colour sequence (white—black—various), any colour being used for other times of the year. In 1130 at Milan red was used at Passiontide, and thus we arrive at the foundation colour-sequence of white—red—black, with presumably any colour for the remaining days. During the later half of the 12th century a fuller system must have grown up at Rome ; for Innocent III about the year 1200 described the colours which he found in use at that time, and they form the white—red—violet—green—black sequence, used very nearly in the same way as now. The other colour, yellow, Innocent mentions as reserved by some for Confessors ; he treats it as a variant of green, and blue as a variant of black.

Thus definite rules for colour really arose in the 12th century ; but outside the city of Rome they remained for some time in the transitional white—red—black stage, as is illustrated by the Statutes of Bishop Patteshall at Lichfield, c. 1240, which supply the earliest complete sequence outside Rome. Other dioceses in the 13th century—among them that of Salisbury, as shown in the famous Sarum Missal were developing a colour sequence, beginning with white, red, and black, and adding yellow, and green, and blue. There was an infinite variety even when rules were

¹ The only earlier mention of black is in 476 when the Patriarch of Constantinople clothed himself and his sanctuary in black as a protest against a decree of the Emperor.

given, as is shown by Braun who with his usual industry has collected the colours from fifty different sources,¹ and the exceptions were innumerable.

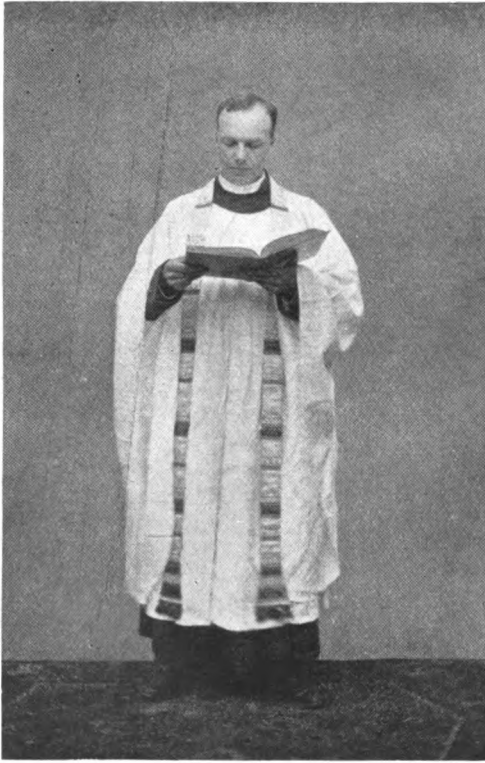
On the Continent colour sequences developed in the 16th century to great elaboration, till they succumbed to the Ultramontane desire for uniformity, and Pope Pius IX suppressed almost the last of them within living memory. In England, before the Reformation, there was a tendency towards the main features of the Innocentian sequence, such as white for Eastertide and blue for Advent, though it was customary to use the best vestments on the highest feasts, whatever their colour, and to keep older or plainer ones for lesser occasions; white was also generally used for St. Mary and Virgins, red for Martyrs; plain linen marked with sacred emblems was almost universal in the first four weeks of Lent, and so was the red and black of Passiontide. This covered most occasions in those days, because nearly every Eucharist was either for some Saint's Day or else a votive commemoration; and there was thus little need of a ferial colour for ordinary days till the Prayer Book restored

¹ *Die Lit. Gewandung*, pp. 730-747. Extensive lists of colours used in England have been contributed by Dr. J. Wickham Legg and Sir William H. St. J. Hope to the *Transactions of the St. Paul's Eccl. Society*, Vols. 1 and 2. In 1918 the whole material was brought together by Sir William Hope and Mr. E. G. Cuthbert Atchley, in their large book *English Liturgical Colours*, S.P.C.K. An abridged edition appeared in 1920.

again the ferial service,—though, indeed, green, which is now the usual ferial colour, was common enough in Mediaeval England.

The Innocentian colour scheme, which is so well known at the present day, and so intelligible, was put forward in their own pontificals by some English bishops in the 14th and 15th centuries for use ; but these episcopal sequences did not have much effect upon the kaleidoscopic variations of the parish churches. Grandisson's 14th century Exeter sequence is extant, and so are those of Canterbury and London : all give the Innocentian colours with the addition of such common English customs as the use of the Passiontide red.

This traditional arrangement is too well known almost to need description. Its principal features are the use of a rich white for most great festivals and for virgin-saints, of red for Whitsuntide and for martyr saints, of violet for Advent (and for Lent in default of the Lenten ashen white), of green for ordinary days, and of black for funerals, white being used for Baptism, Confirmation, Ordination, and Marriage. Thus while a poor church can be content with *four* colours (white, red, green and violet)—or even *two*, white and red—a rich church may have a sequence of *eight* colours, arranged as in the following table, where W stands for white—that is, for gay and brightly coloured patterns on a cream background—R for red, G for green, V for violet, B for black (with coloured orphreys, etc.), Y for yellow, L for



PRIEST VESTED FOR A BAPTISM OR WEDDING.
In Surplice and Stole. (See page 133, etc.)

Lenten white—unbleached linen, or some of the modern toned and diapered linens, cottons, or flaxes, or simply brown holland, which last is effective as well as cheap—and P for Passiontide red mixed with black :—

Advent	-	-	-	V	Whitsuntide	-	-	-	R
Christmas to Epiph.	-	-	-	W	Trinity	-	-	-	W
After Epiphany	-	-	-	G	After Trinity	-	-	-	G
Septua. to Lent	-	-	-	V	Dedication	-	-	-	W
Lent, first four weeks	-	-	-	L	Vigils	-	-	-	V
Lent, Passiontide	-	-	-	P	Virgins, etc.	-	-	-	W
Good Friday	-	-	-	P	Apostles, Martyrs, etc.	-	-	-	R
Easter	-	-	-	W	Confessors	-	-	-	Y
Rogation	-	-	-	V	Funerals	-	-	-	B or V
Ascension	-	-	-	W	Baptisms, etc.	-	-	-	W

CHAPTER XXVI

Use of the Ornaments

THE Ornaments described in this book were not originally used with any symbolical meaning, though in the Middle Ages various mystical interpretations grew up, which were arbitrary and very diverse. Perhaps the only instances worth remembering are those which took the Amice to mean good works, the Albe—chastity, the Girdle—discretion, and the Chasuble—charity, covering all. Another school of interpreters took the Eucharistic vestments to symbolize the bonds and the purple robe of our Lord.¹

But the real significance of the Ornaments is that they tell the office of the Ministers and the service in which they are engaged. A summary of their use, mentioning the Ornaments in their order as worn over the cassock, may therefore be useful:—

At the Holy Communion: *Priest* in Amice,

¹ The whole matter is discussed by Braun with his usual thoroughness, and has been well summarized in the *Conv. Report*.

Albe, Stole (over both shoulders), Maniple, Chasuble ; *Deacon*, Amice, Albe, Stole (over left shoulder), Maniple, Dalmatic ; *Subdeacon*, Amice, Albe, Maniple, Tunicle ; *Clerk*, Amice, Albe, Tunicle ; *Servers*, Amice and Albe, or Rochet, or Surplice.

At Holy Baptism : *Priest* in Surplice (Hood if convenient), Stole ; *Ser*ver as above.

A Stole means always that a Sacrament is being administered.

At Mattins and Evensong : the Surplice, garments of distinction being worn over it, and a Cope at festal services.

At the Occasional Offices : the same, with the addition of a Stole if they are sacramental. The Cope may be worn if desired.

In Processions the same, the Cope being an essential processional garment, at least for the officiant.

The garments of distinction referred to above are :—

A Bishop : with the priest's Eucharistic vestments ; the Mitre and Crozier, and perhaps other insignia (which may include on special occasions the Tunicle and Dalmatic worn under the Chasuble). On other occasions ; over the Rochet, Surplice (generally omitted), Grey Almuce (if desired), Cope, Mitre, Crozier. Out of Church (or for preaching, or non-liturgical services), Chimere and furred Tippet, with black velvet square cap. All episcopal garments should be worn over the Rochet.

Priests and Deacons in Choir :

A Dean or Canon, grey fur Almuce over the Surplice.

A Minor Canon, Almuce of other material and colour.

Graduates, Silk Tippet (Stuff Tippet for Bachelors), and the Hood of their degree, over Surplice.

Non-graduates, Stuff Tippet over Surplice.

Priests and Deacons for non-liturgical services, and for lectures and addresses, and for the sermon also if convenient : Gown and Tippet over the cassock.

Minor Orders, or Laymen, in Choir :

Over the Cassock, the Surplice.

Chanters may wear the Cope over the Surplice.

There is some precedent for the use of surplices—and even of albes and rochets—by women in their own choirs ; and illustrations of secular canonesses thus attired, as well as of abbesses with higher ornaments, are reproduced in the *Report on the Ministry of Women* by the Archbishop of Canterbury's Committee (S.P.C.K., 1919). For women singers, however, in parish churches it would seem more comely to wear a black or blue habit, of the cassock type, with ordinary women's sleeves and wristband. A college cap is a very unsuitable head-dress ; a soft cap of the Portia type would be more seemly.

In some dioceses Readers wear a badge suspended from the neck by a ribbon, but this is not a liturgical Ornament.

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